MUSIC - UNIVERSITY OF TORONTO
3 1761 07918861 1

Béon, Alexandre
[Maïmouna; arr.
Maïmouna

M
1523
B53M3

11,12,30,31,32

Alexandre Béon

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A Messieurs

M. KUFFERATH et G. GUIDÉ

Directeurs du THÉÂTRE ROYAL DE LA MONNAIE

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http://www.archive.org/details/mamounaballetp00bo

MAÏMOUNA

BALLET-PANTOMIME

en un Acte et deux Tableaux

DE

Madame TINY BÉON et de Mr F. AMBROSINY

Représenté pour la première fois à Bruxelles
sur la scène du Théâtre Royal de la Monnaie (Janvier 1906)

MUSIQUE DE

Alexandre Béon

Partition Piano, net : 6 fr.

Paris – COSTALLAT & Cie, Éditeurs
60, Chaussée d'Antin

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M
1523
B53M3

MAIMOUNA

THÉÂTRE ROYAL DE LA MONNAIE

Direction de Messieurs M. KUFFERATH et G. GUIDÉ

MAÏMOUNA

PERSONNAGES

MAÏMOUNA	M^lles A. BONI
LE DIEU	G. CARRÈRE
LEÏLA	A. PELUCCHI
UNE BAYADÈRE	P. VERDOOT
UNE PRÊTRESSE	D. JAMET
LE GRAND PRÊTRE	M. F. AMBROSINY

BAYADÈRES, PRÊTRESSES, PRÊTRES DE BRAHMA, LUTINS,
CHASSEURS, SERVITEURS DU TEMPLE

Chef d'orchestre : M. LÉON VAN HOUT

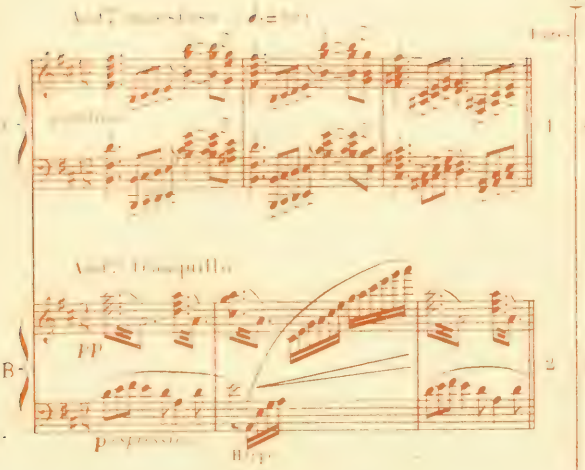
La scène se passe dans L'Indoustan

Pour la musique, la mise en scène et le droit de représentation, les scènes théâtrales de France et de l'Étranger devront s'adresser à MM. COSTALLAT & C^ie, *60, Chaussée d'Antin à Paris, éditeurs exclusifs de la partition (orchestre et piano) du ballet de Maïmouna.*

MAÏMOUNA

TABLE THEMATIQUE DES MORCEAUX

1er TABLEAU

PRELUDE

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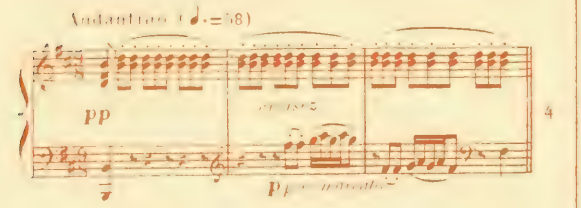
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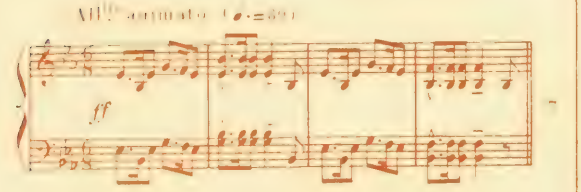
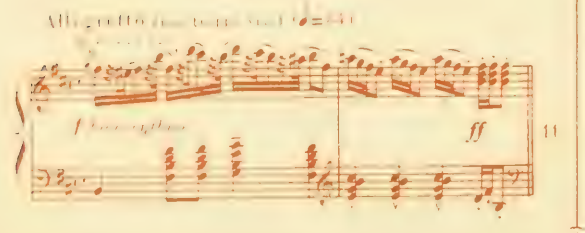

MARCHE INDOUE

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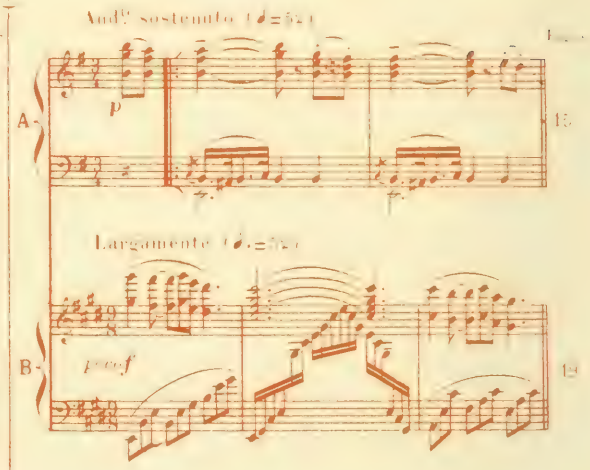
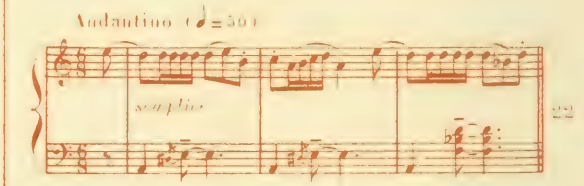

DIVERTISSEMENT

A._DANSE INDOUE



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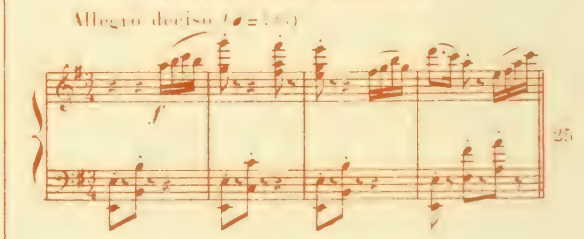
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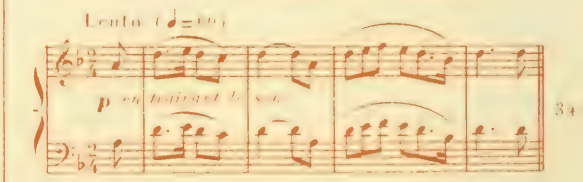
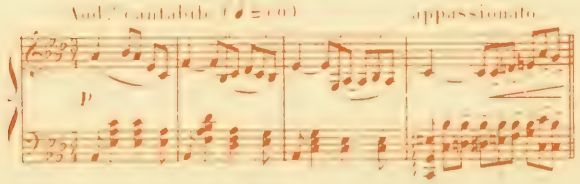

NUIT D'AMOUR

(ENTR'ACTE)



2d TABLEAU

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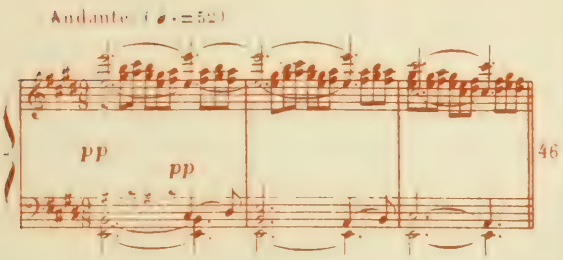
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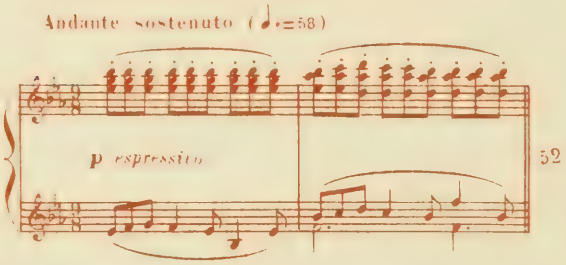
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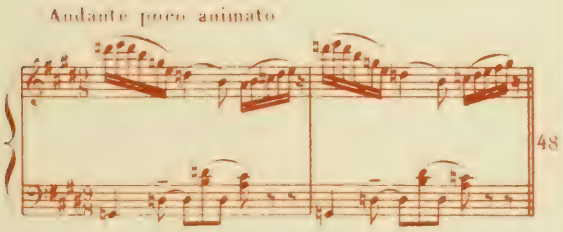
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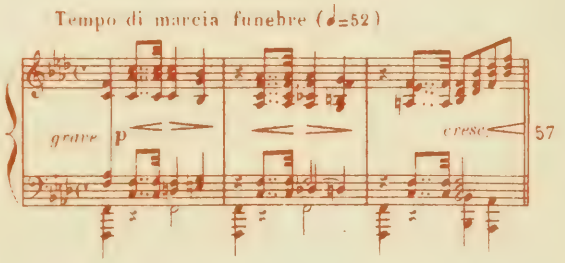
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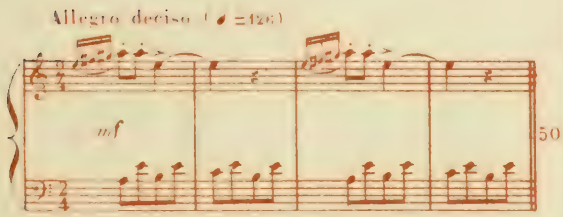
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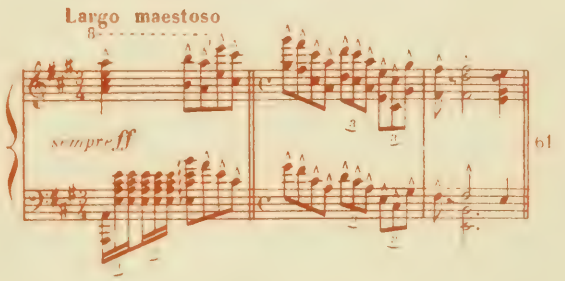

— FIN —

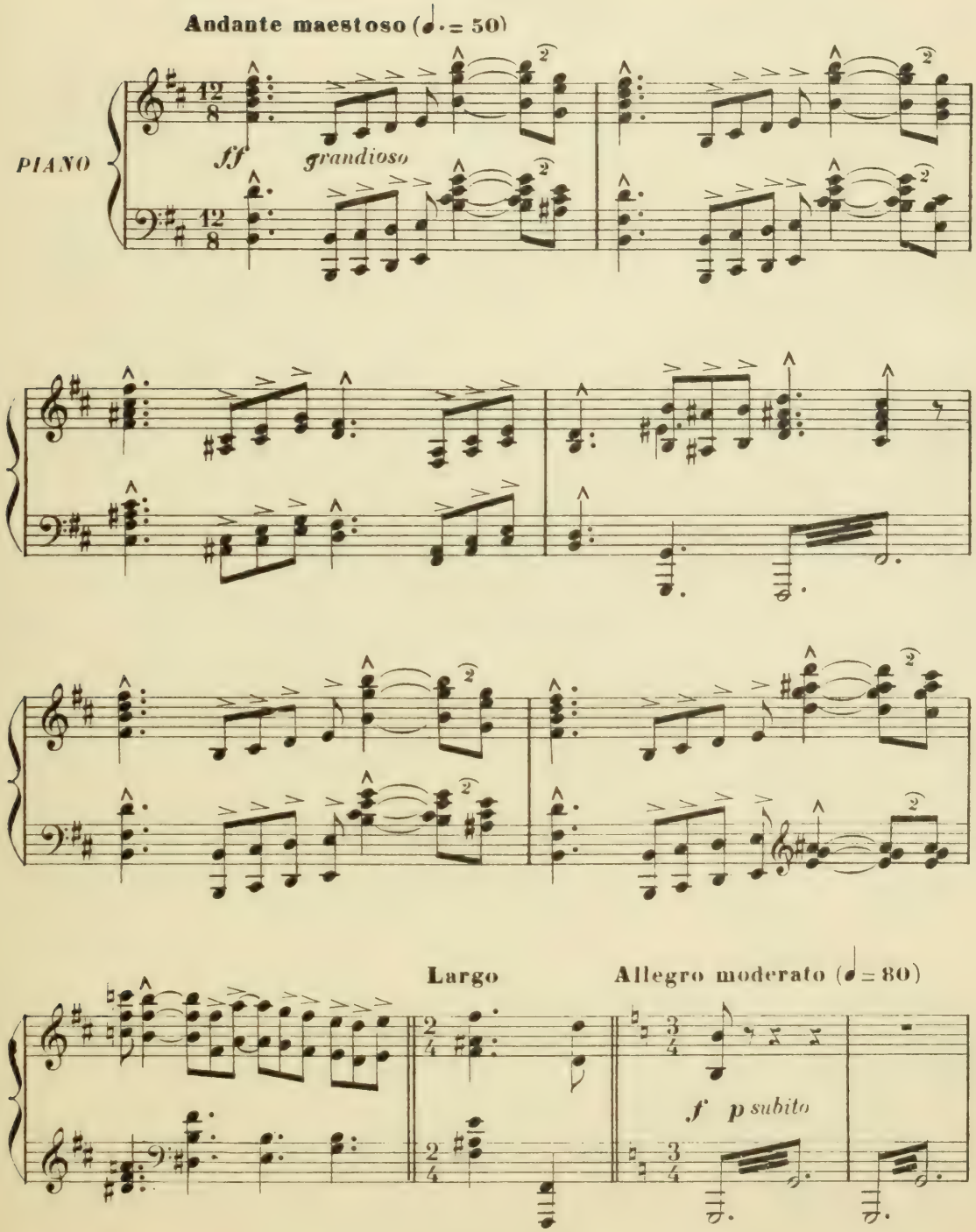
MAÏMOUNA

BALLET EN UN ACTE ET DEUX TABLEAUX

1er TABLEAU

ALEXANDRE BÉON

PRÉLUDE



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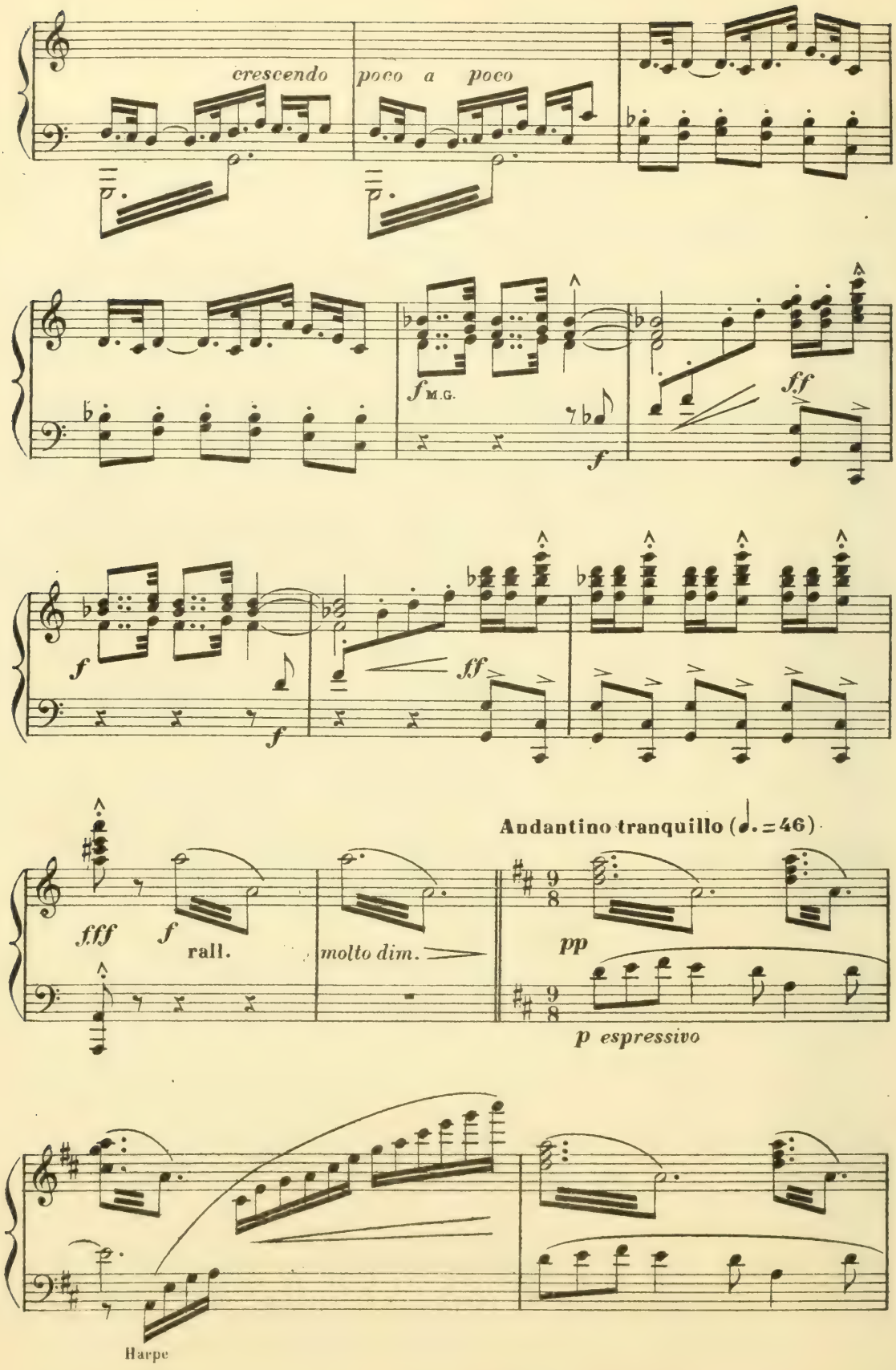
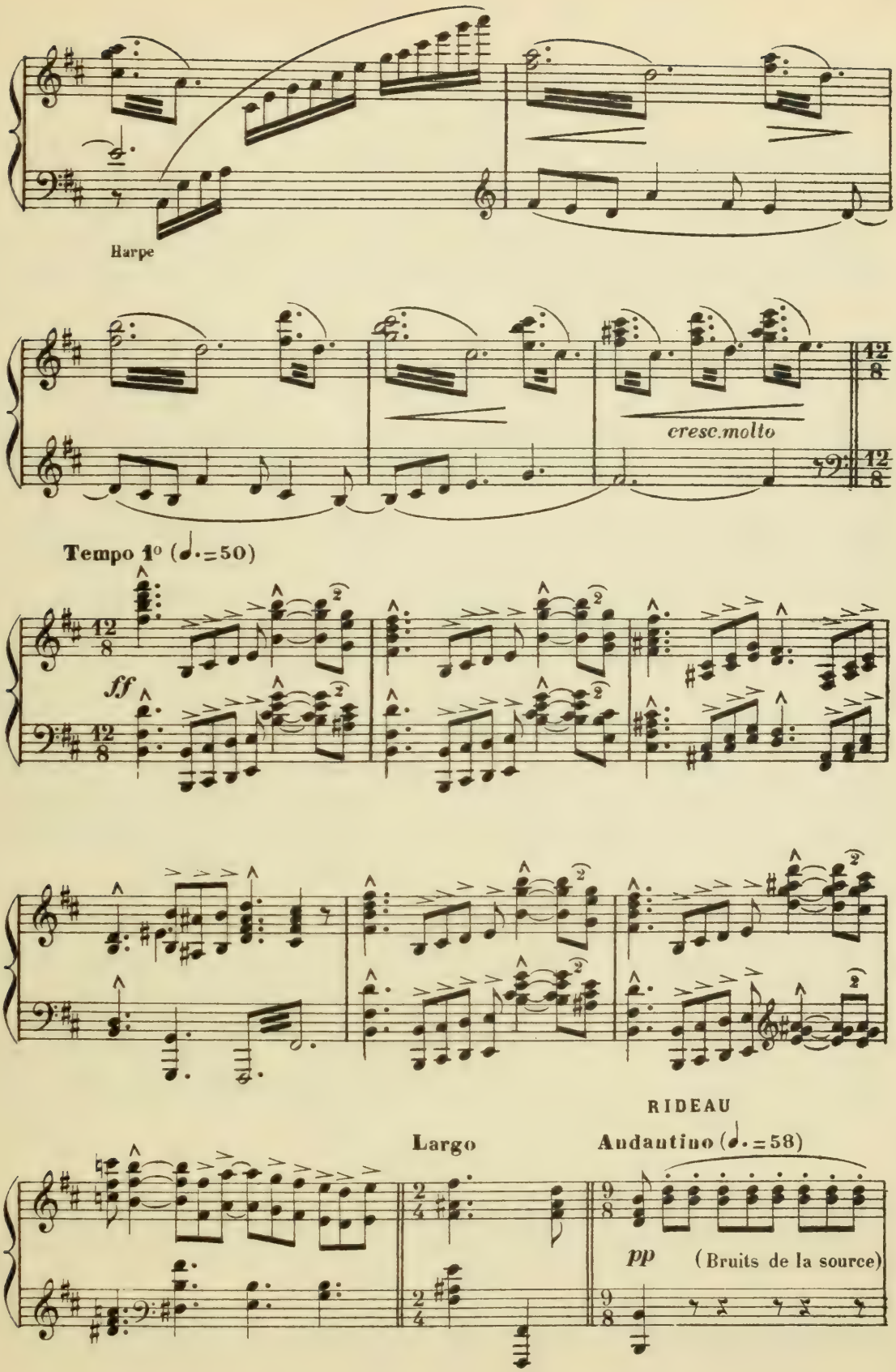
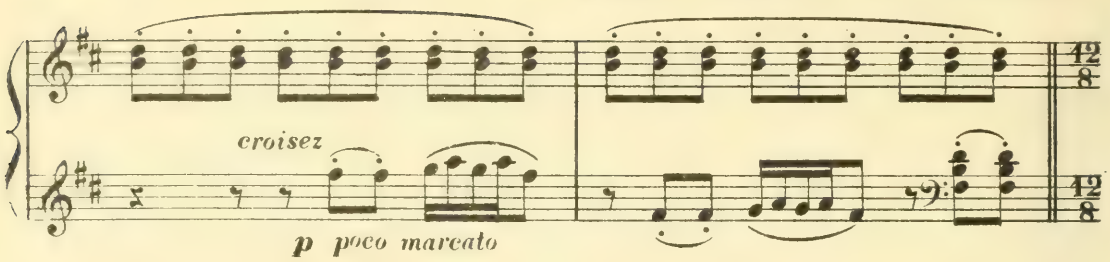
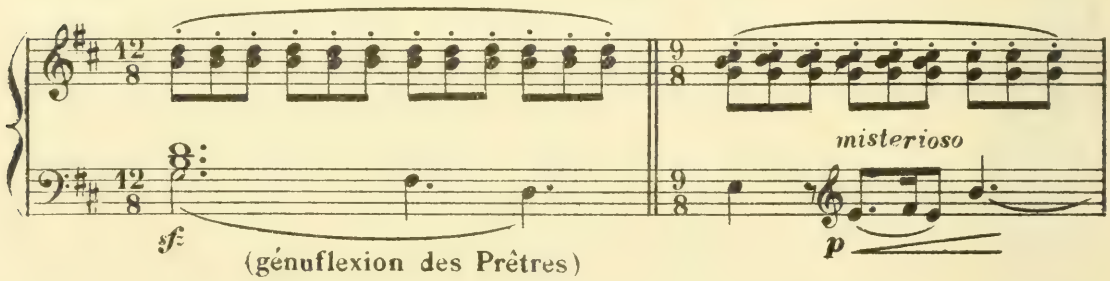
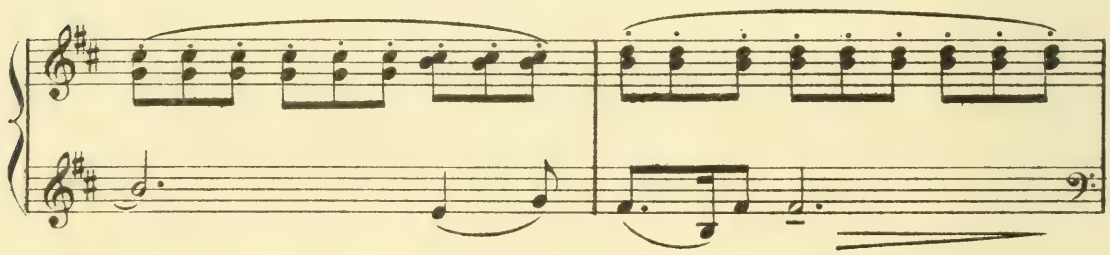
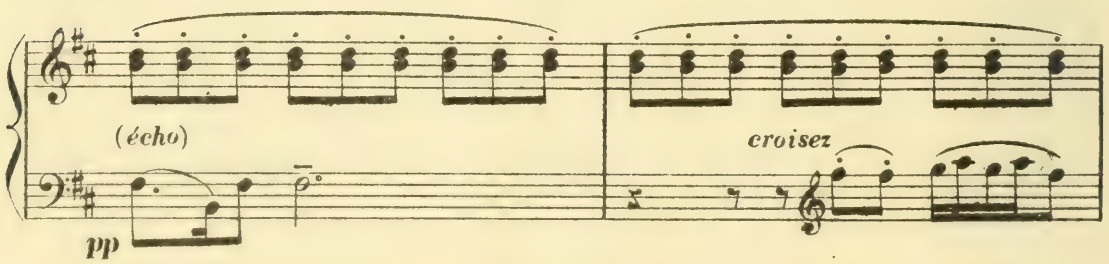
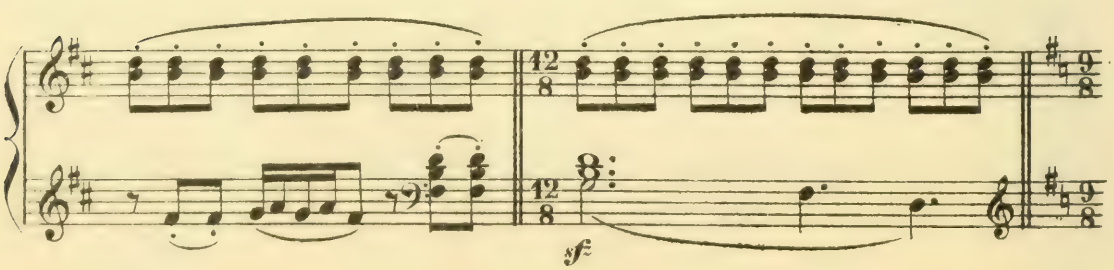
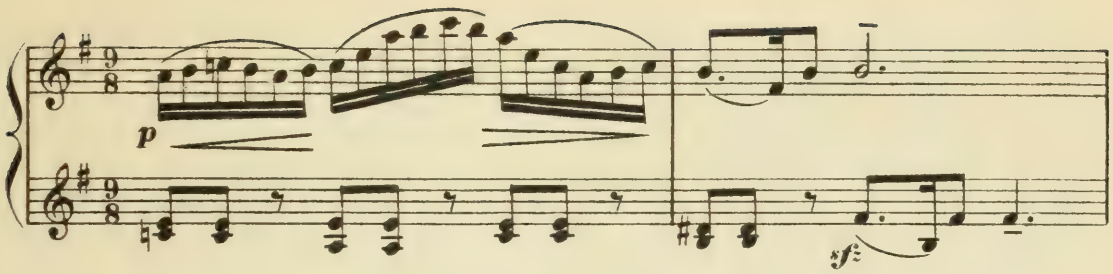
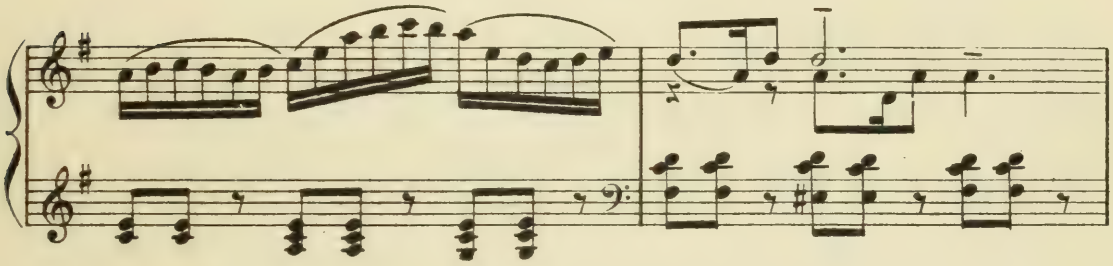
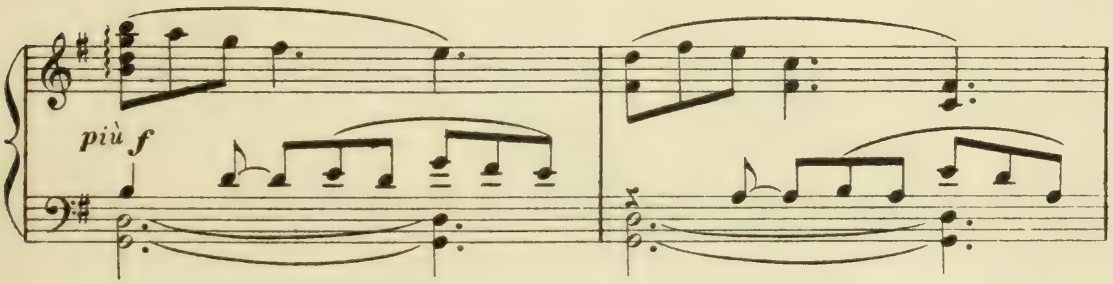
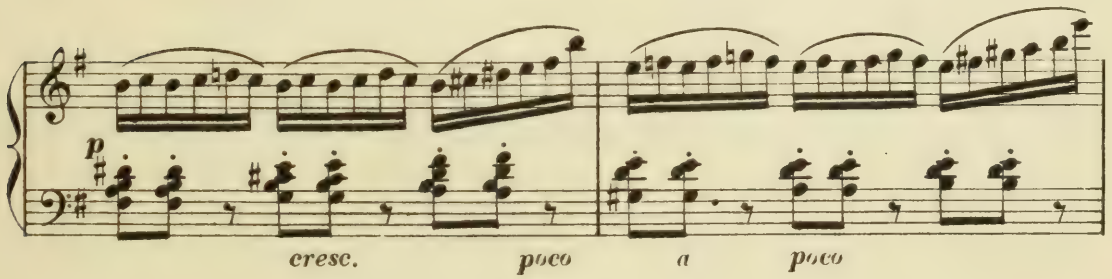
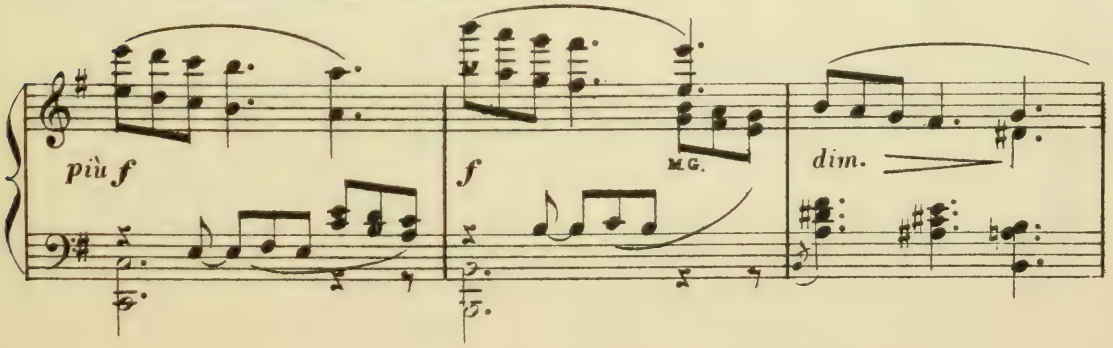
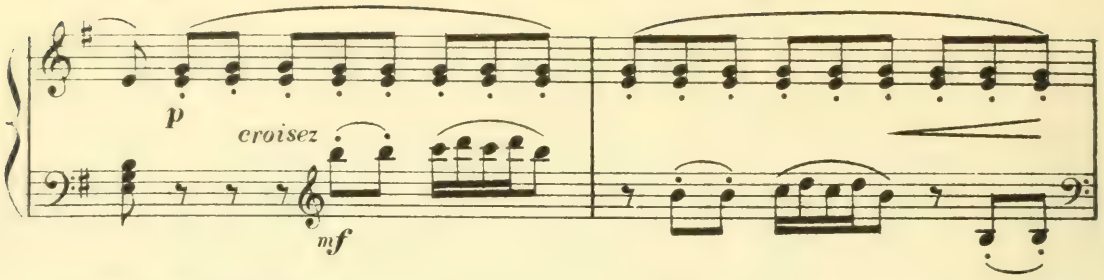
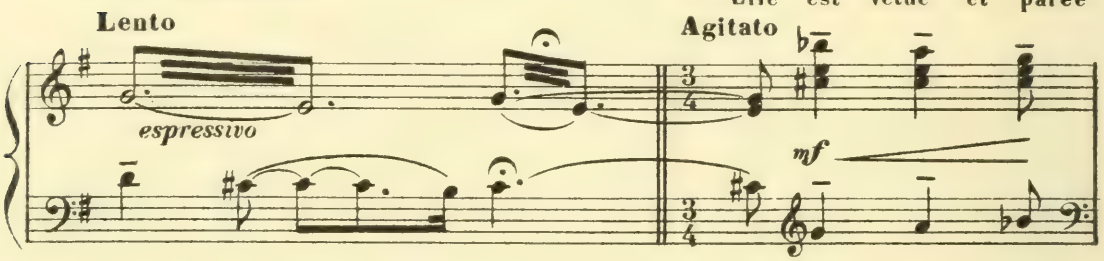
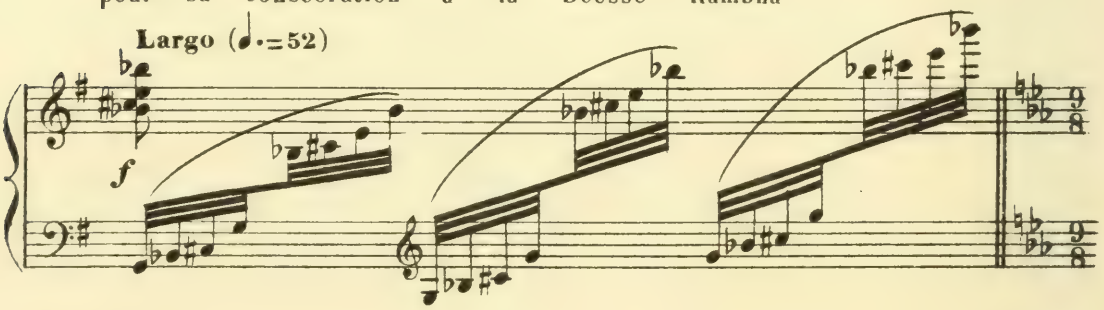
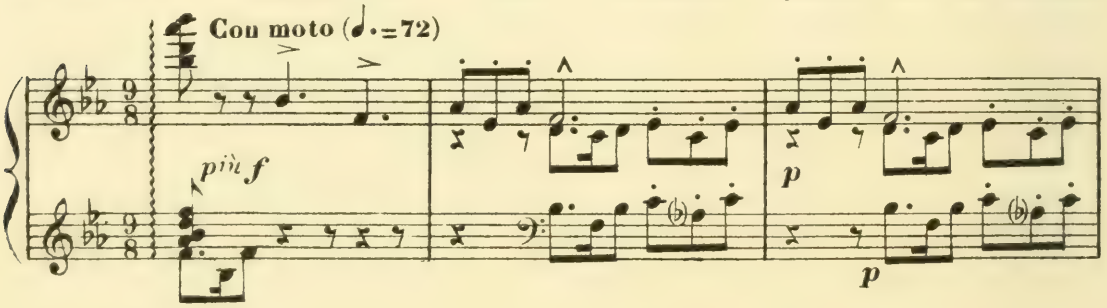
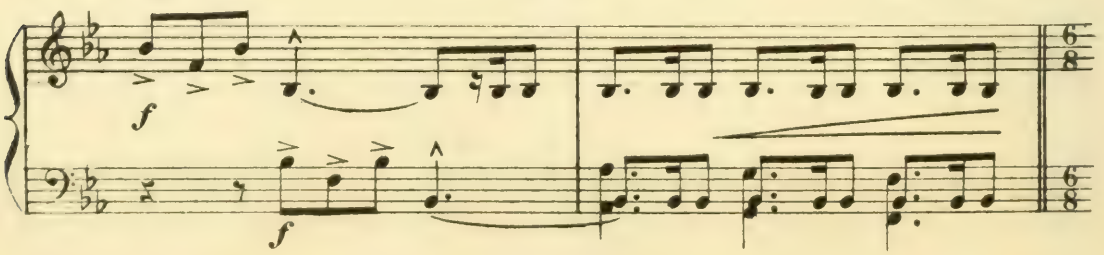

crescendo
poco a poco
f M.G.
f
ff
f
f
ff
Andantino tranquillo (♩.=46)
fff
f
rall.
molto dim.
pp
p espressivo
Harpe

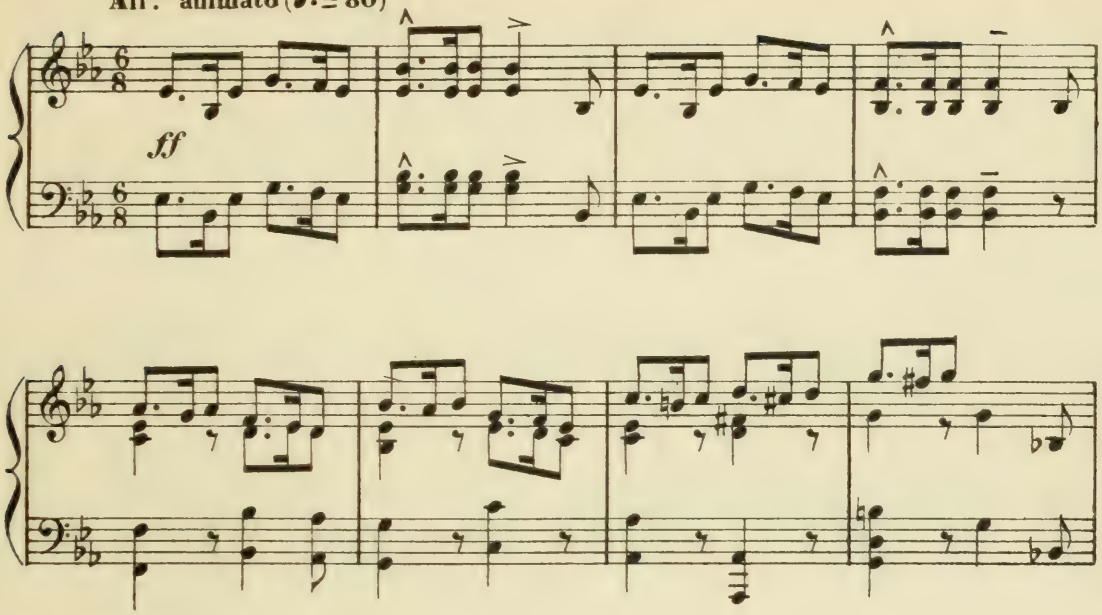

Harpe
cresc.molto
Tempo 1° (♩.=50)
ff
RIDEAU
Largo
Andantino (♩.=58)
pp
(Bruits de la source)

LA SOURCE

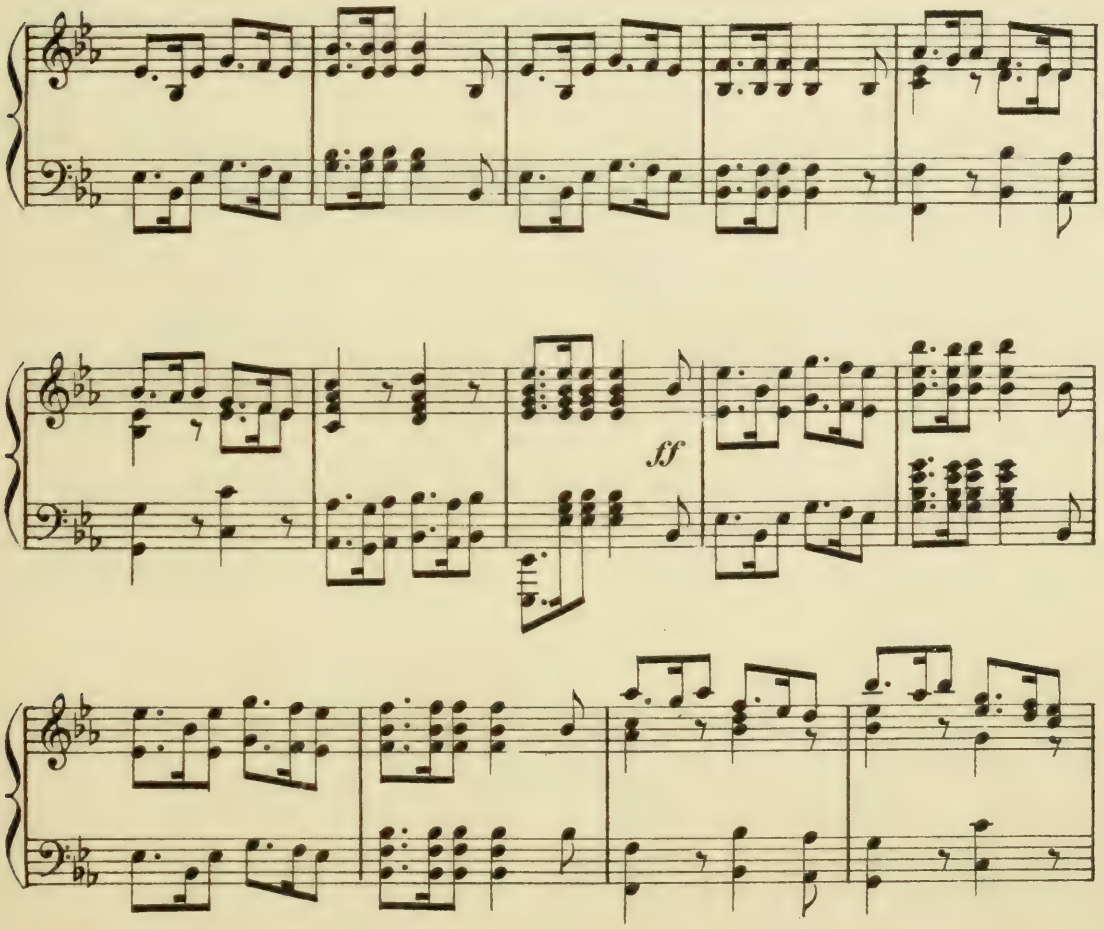
Des Bayadères tressent des couronnes,
d'autres cherchent de l'eau à la fontaine

sacrée pour arroser les fleurs qu'elles déposent sur l'autel !

Le grand Prêtre descend en scène et s'adresse à Leïla

en lui indiquant le pavillon caché dans la verdure :

« Et Maïmouna ? » (LEÏLA) Elle est vêtue et parée

pour sa consécration à la Déesse Rambha

(LE GRAND PRÊTRE) Amenez - la ! Non ! attendez ! Quelles sont ces fanfares

qui se rapprochent ? (LEÏLA) Une chasse ! Le Prince

SCÈNE II — *LA CHASSE*

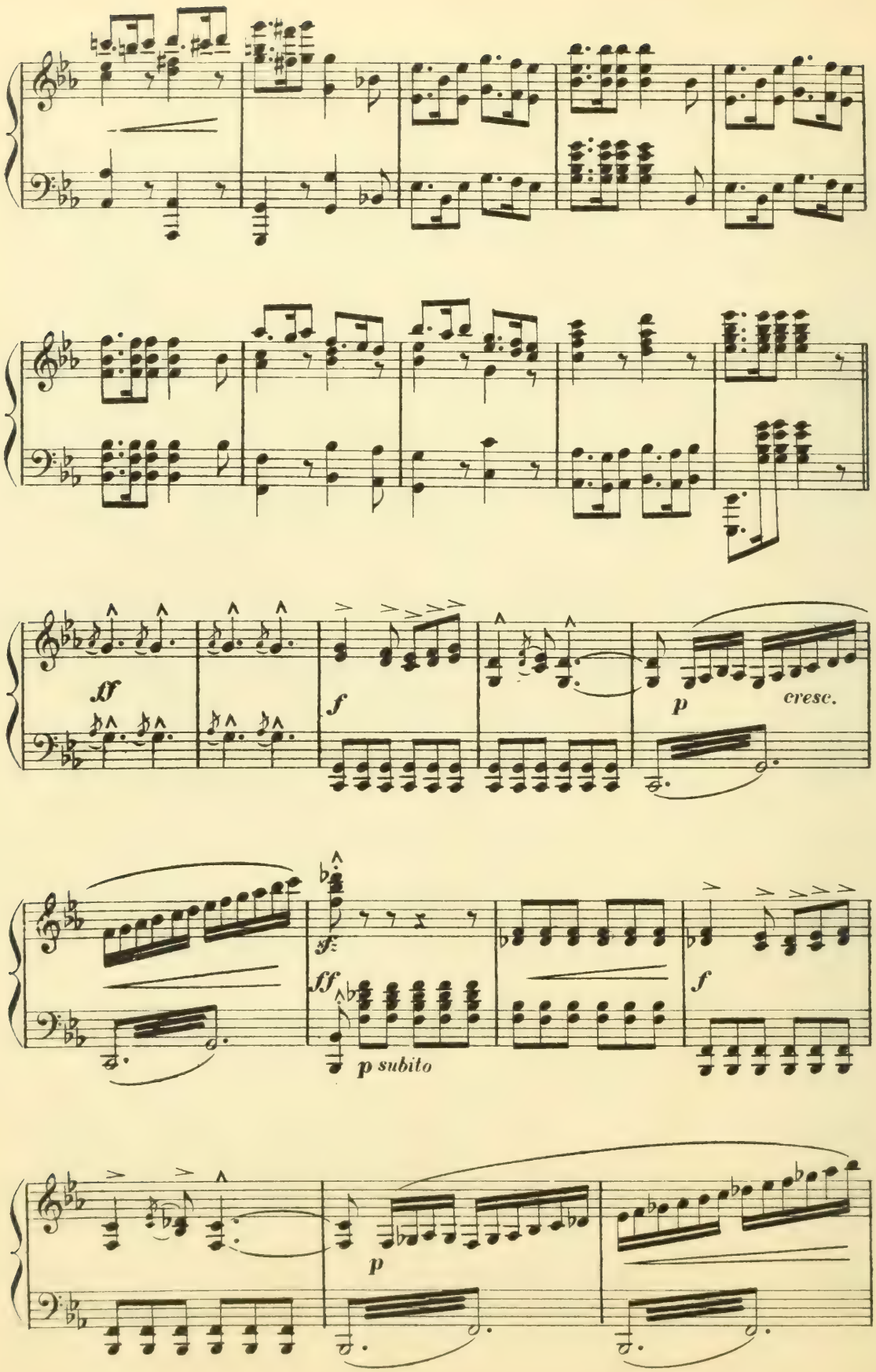
et son cortège. Ils viennent de ce côté ! Les voilà !

All.^tto animato (♩. = 80)



ENTRÉE DE LA CHASSE





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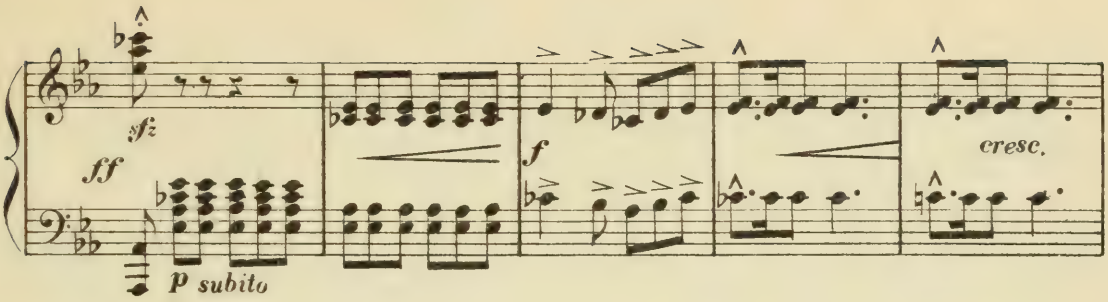
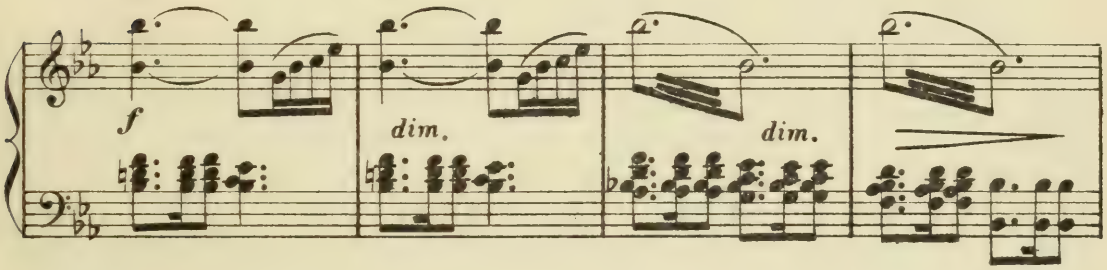
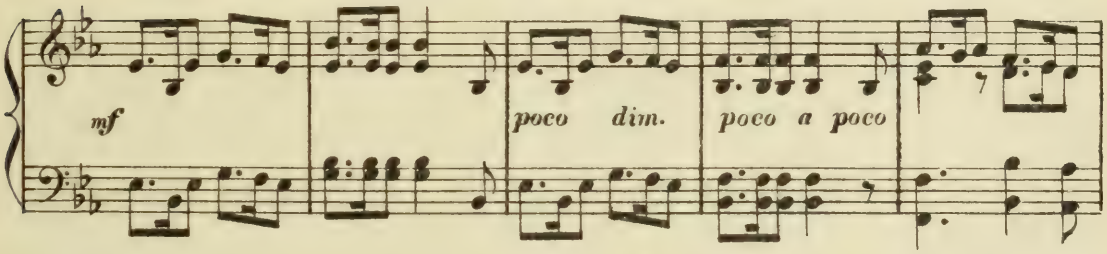
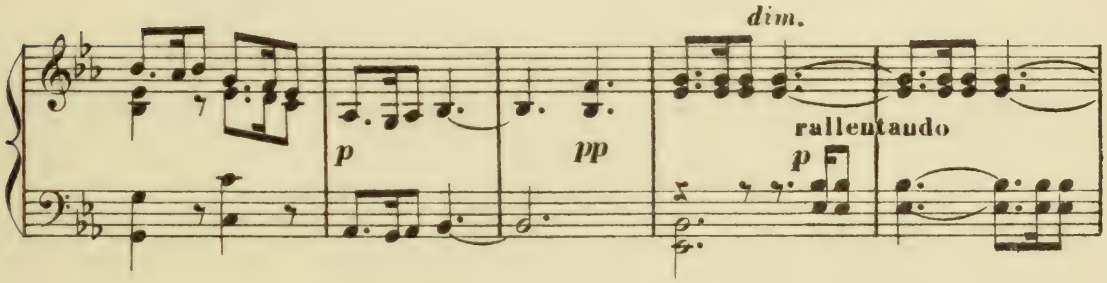
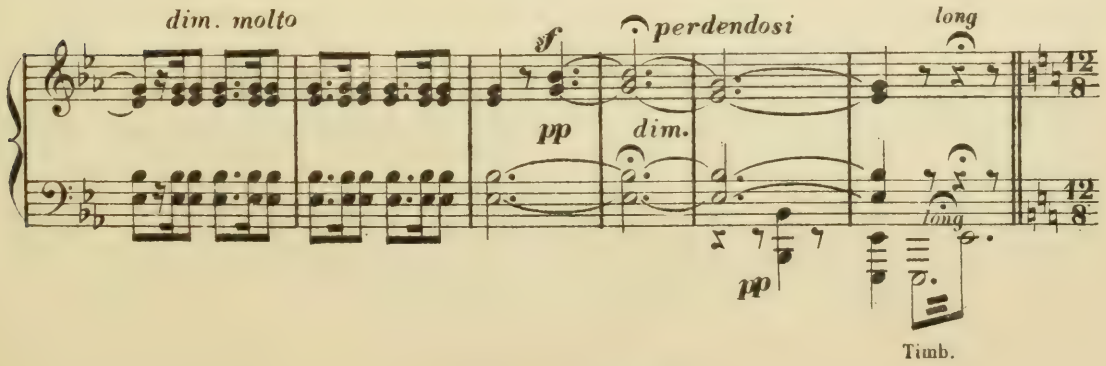


La chasse disparait ; elle s'éloigne.



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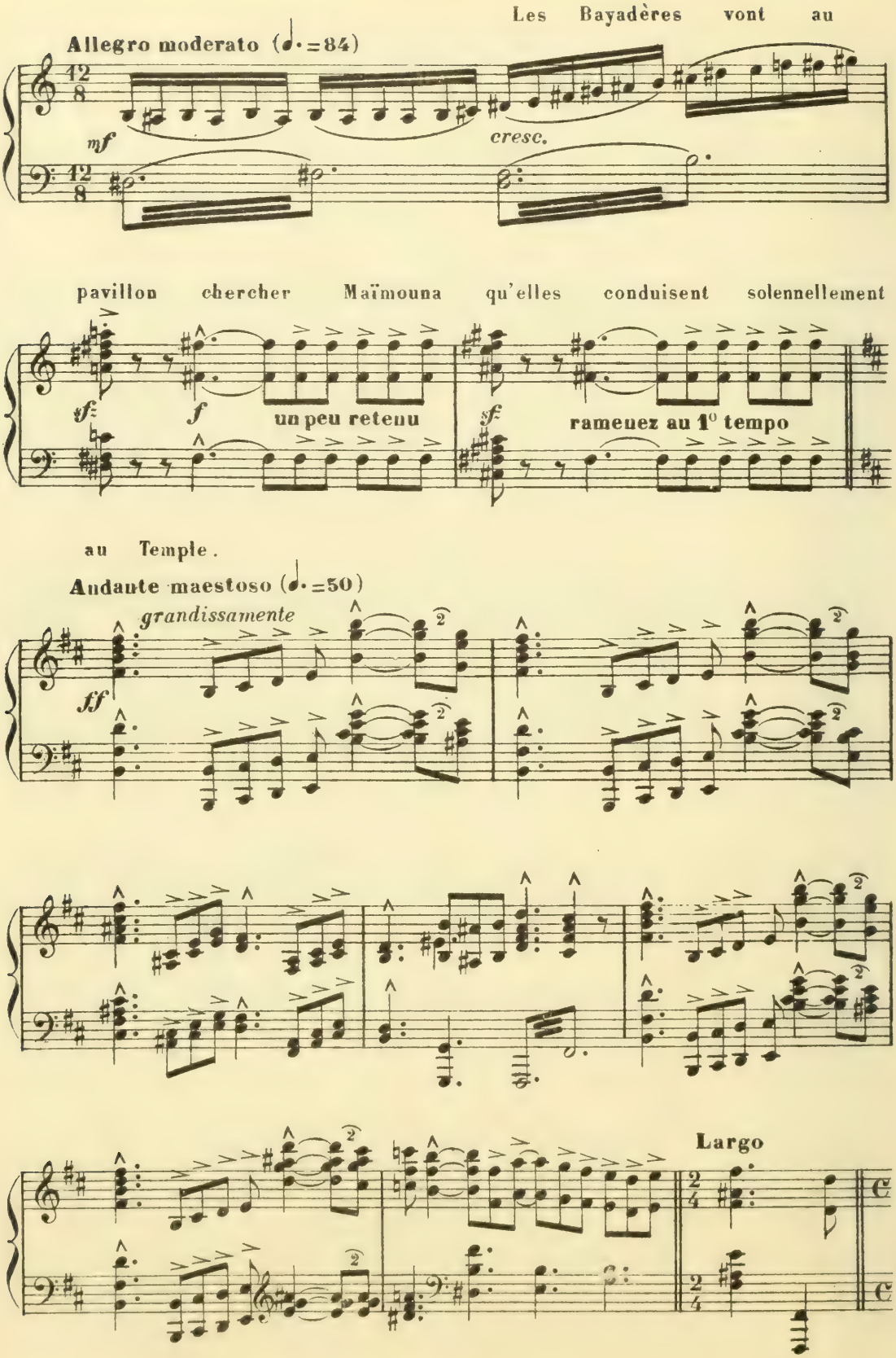
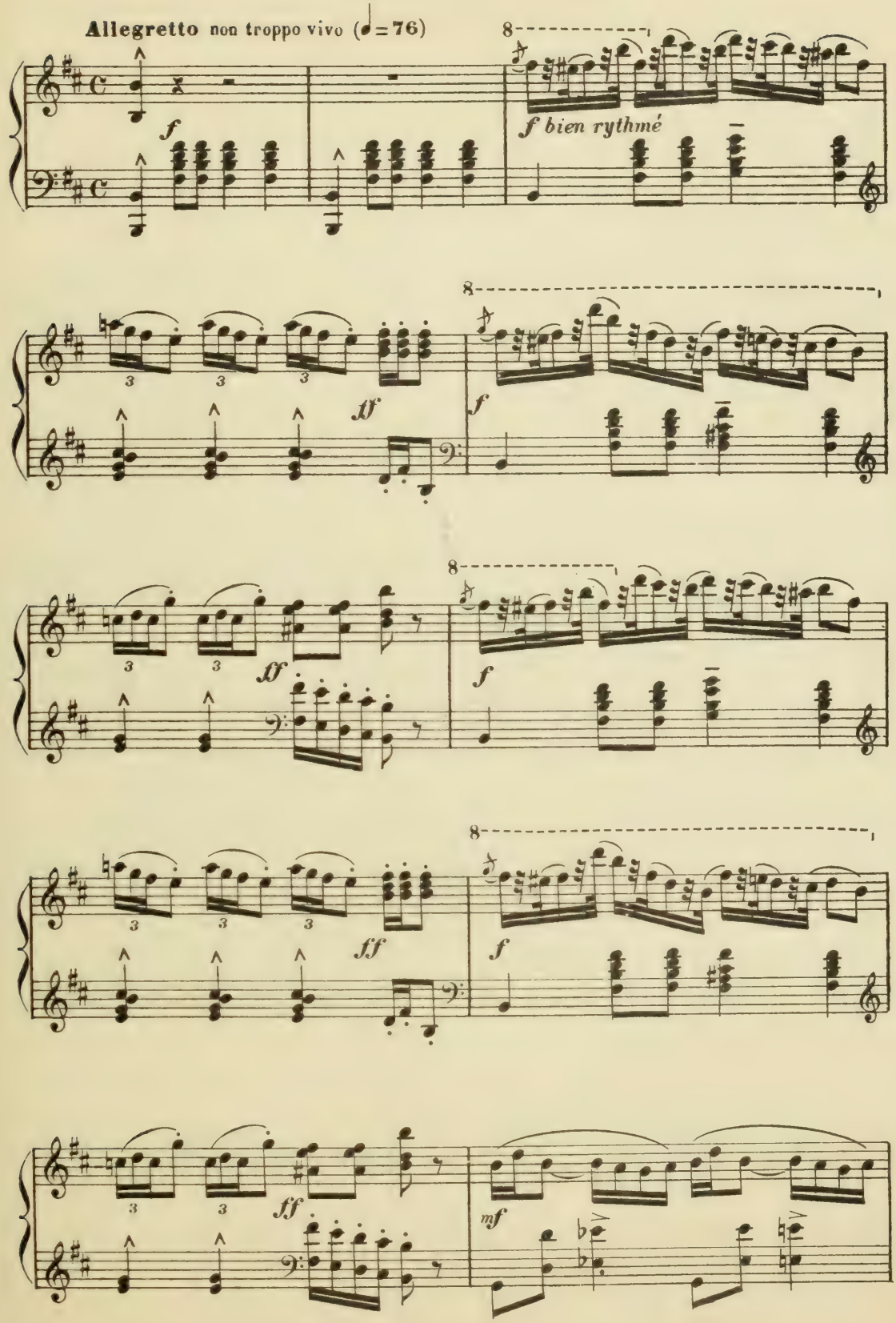
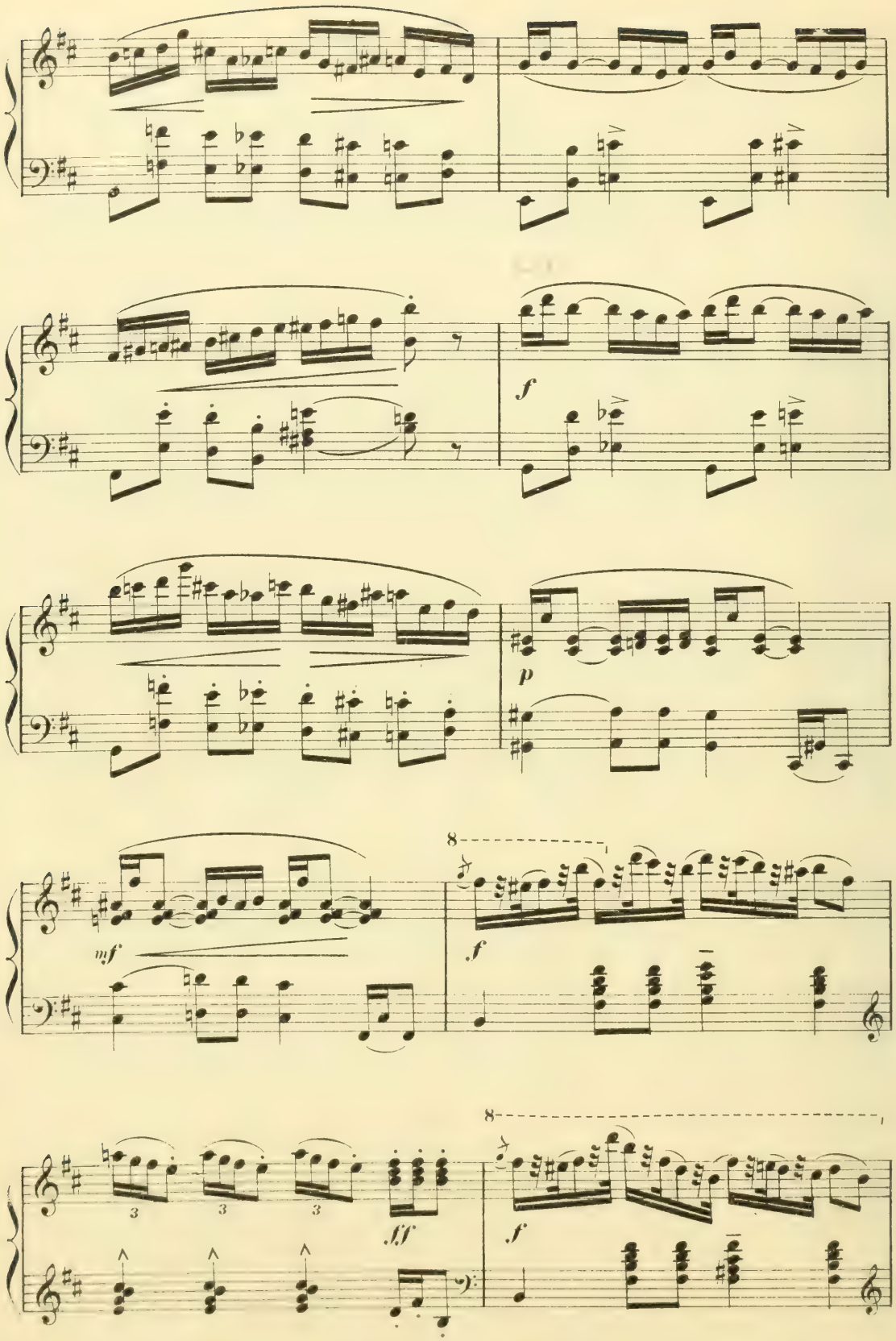
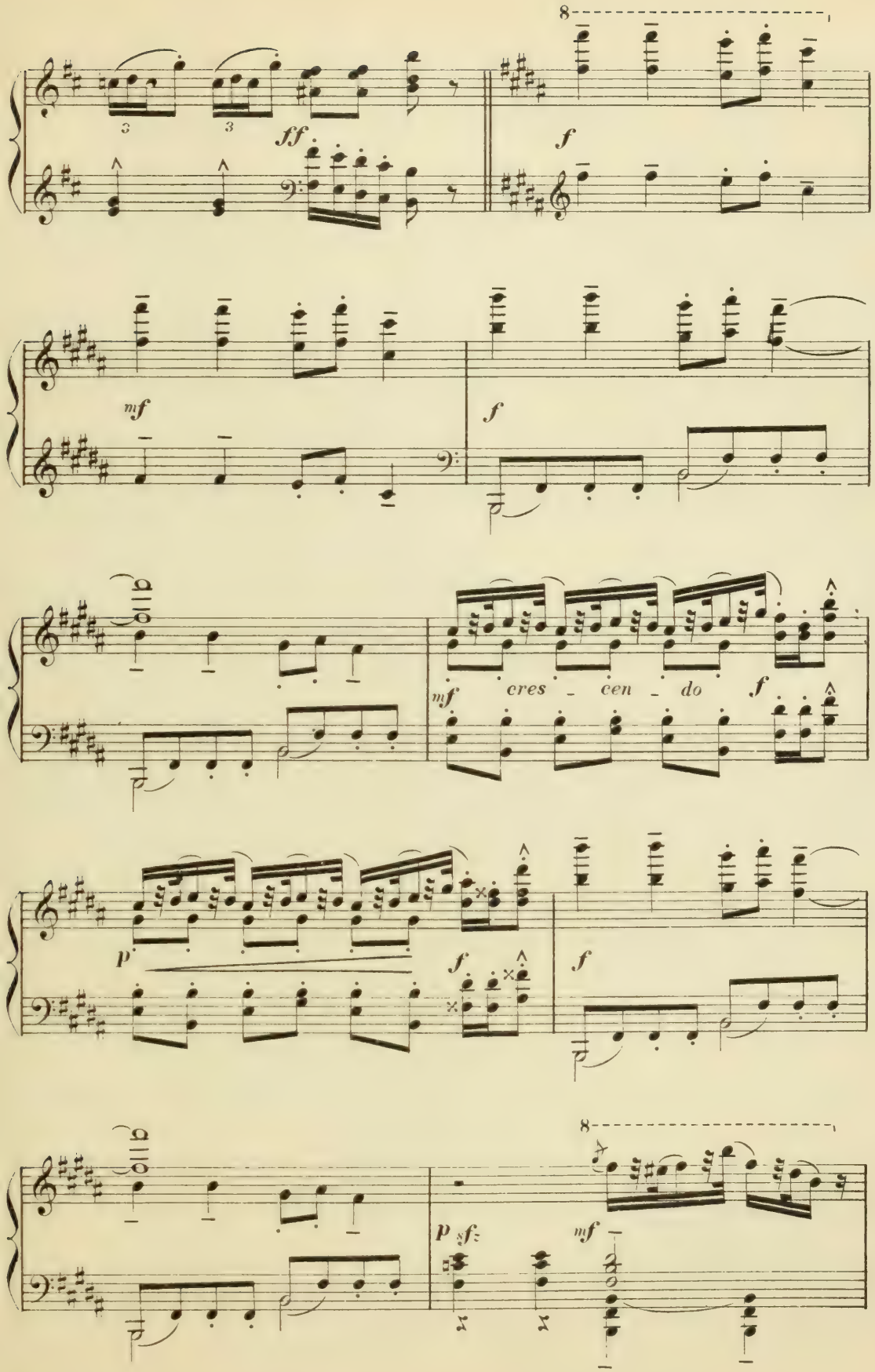
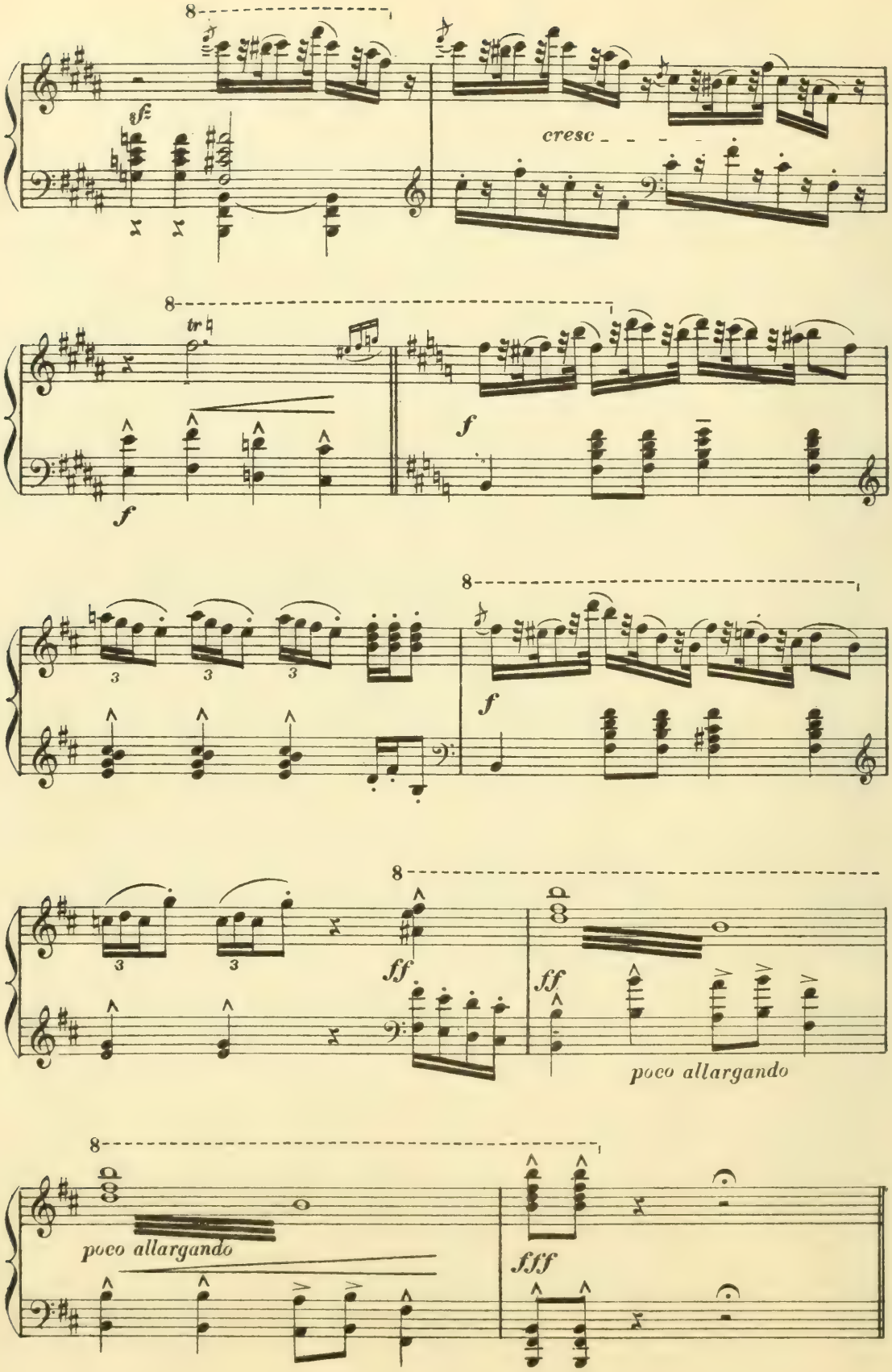

COSTALLAT & Cie—1150—PARIS

MARCHE INDOUE



f
p
mf
8
f
3
3
3
ff
8
f


8
ff
f
mf
f
mf
cres - cen - do
f
p
f
f
8
p
sf
mf

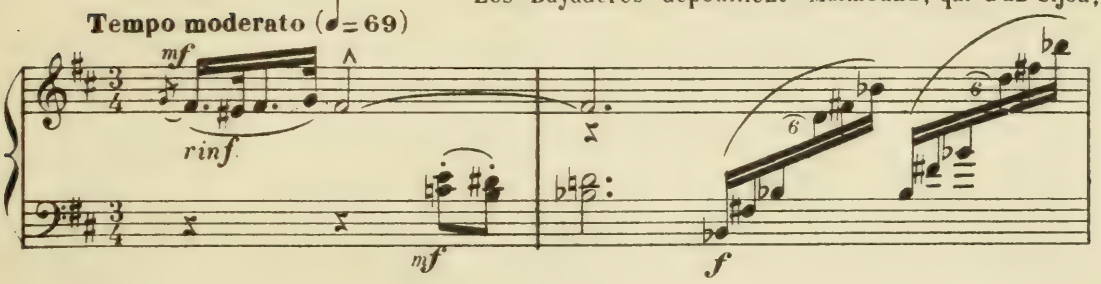

8
sf
cresc
8
tr
f
f
8
3
3
3
f
8
3
3
ff
ff
poco allargando
8
poco allargando
fff

SCÈNE IV

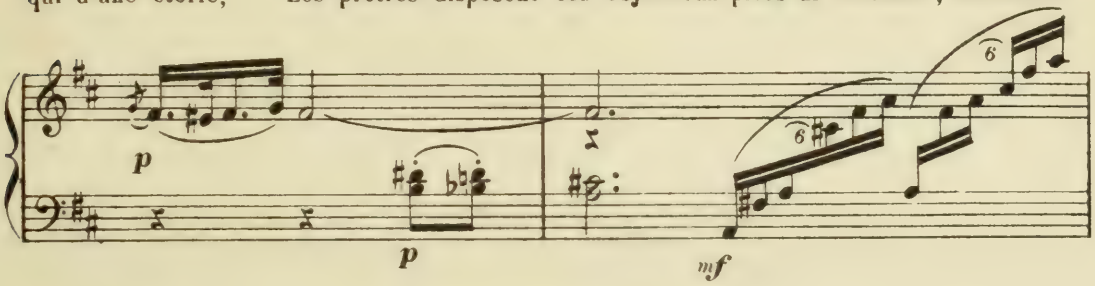
Cérémonie de la Consécration de Maïmouna à la déesse Rambha

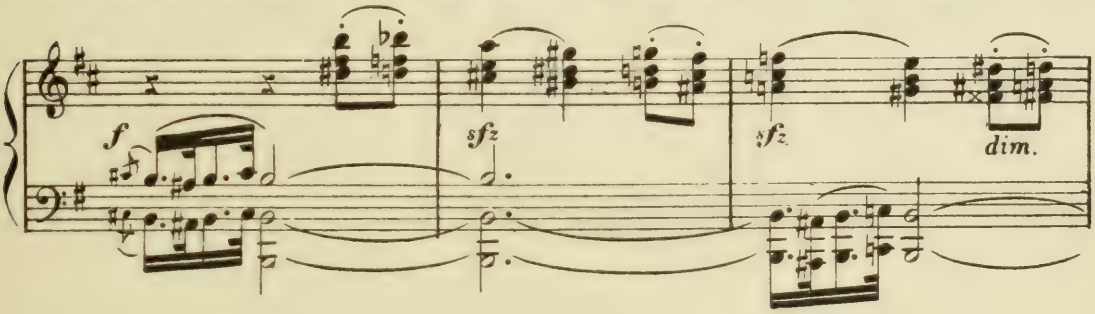
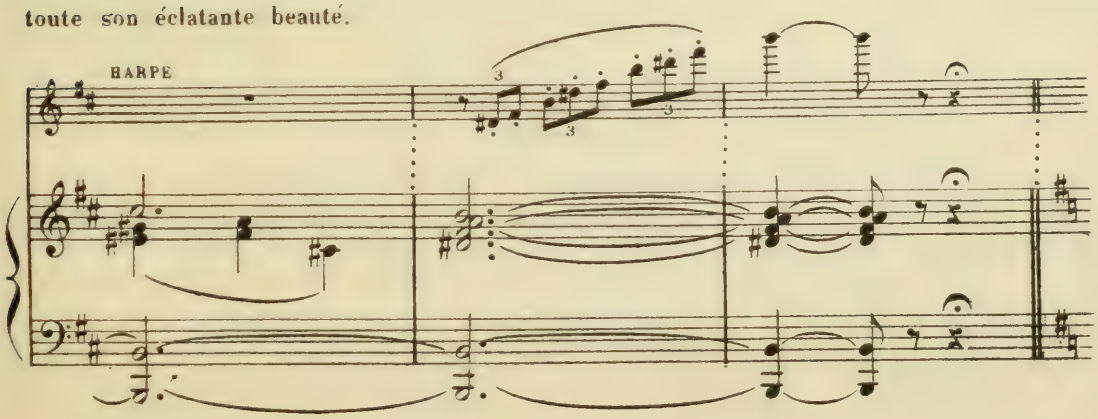
DANSE SACRÉE

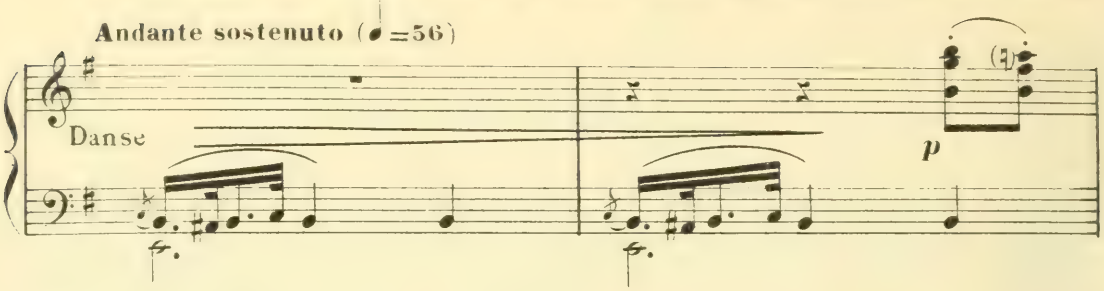
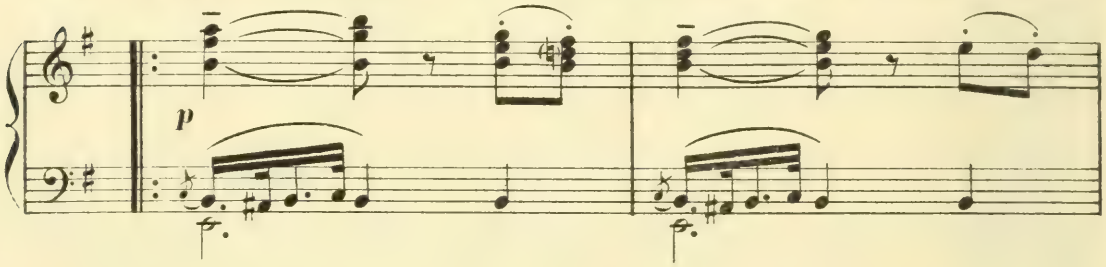
Les Bayadères dépouillent Maïmouna, qui d'un bijou,

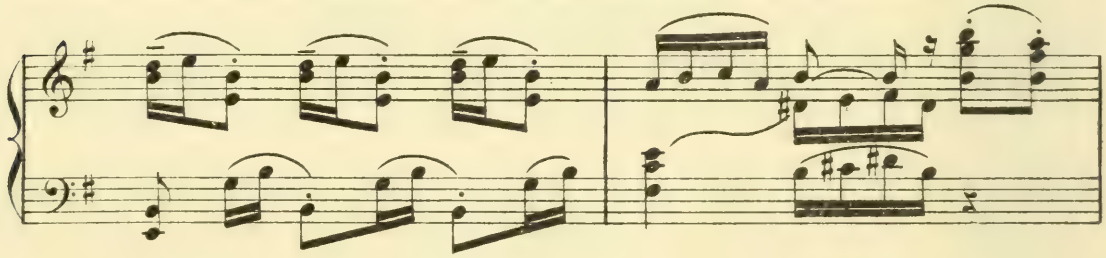


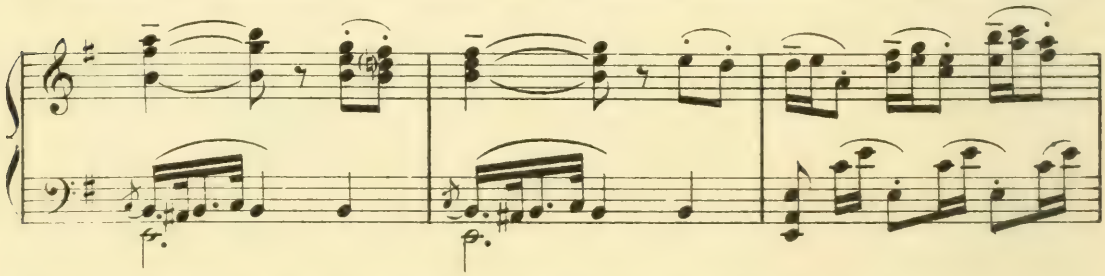
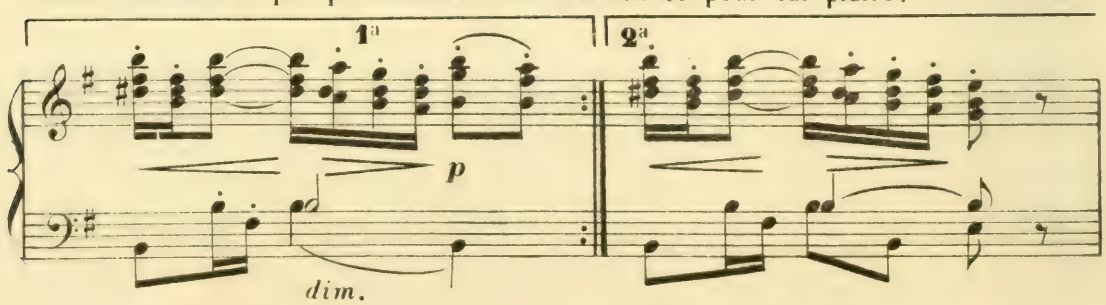
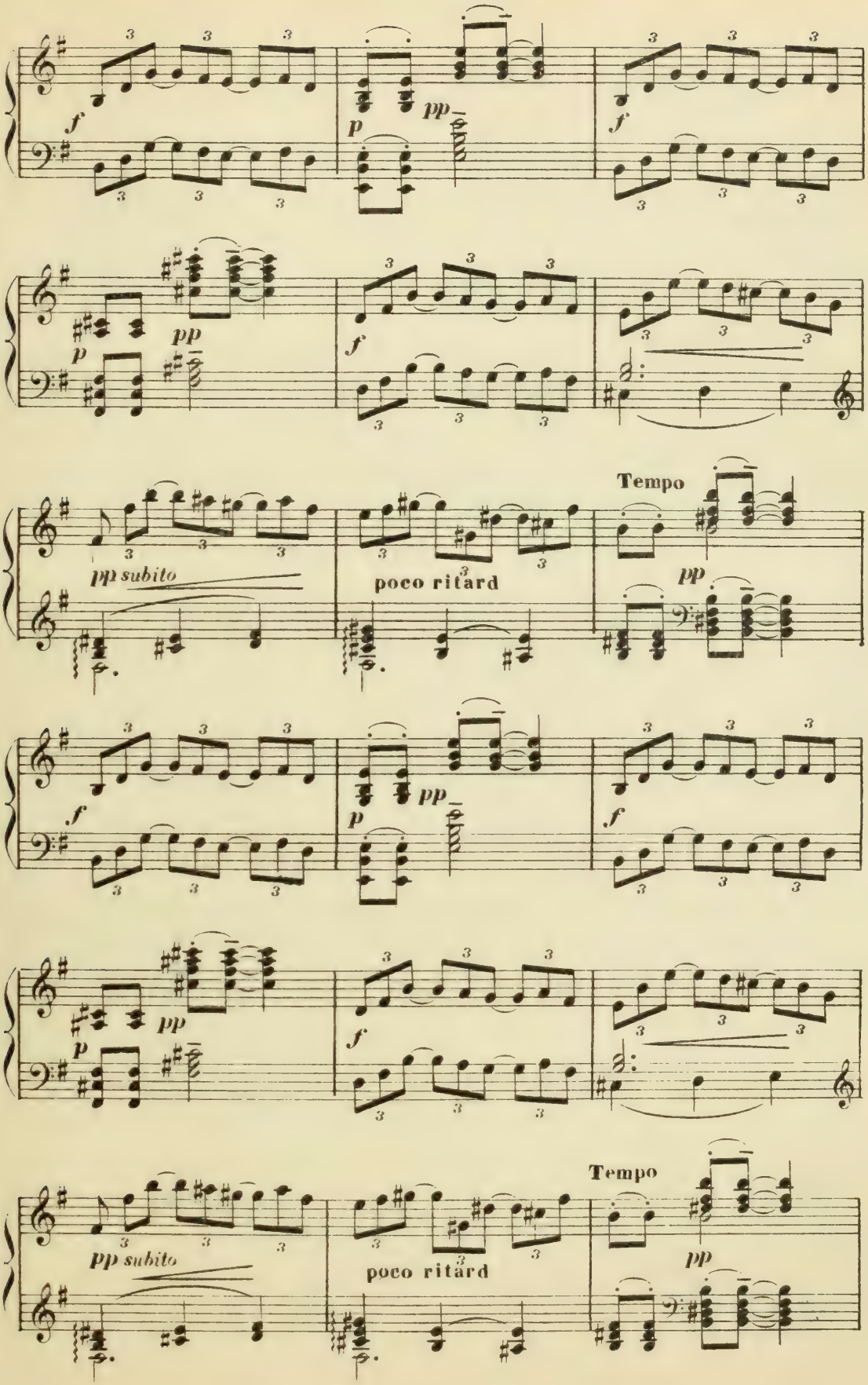
qui d'une étoffe, Les prêtres disposent ces objets aux pieds de la statue, Maïmouna



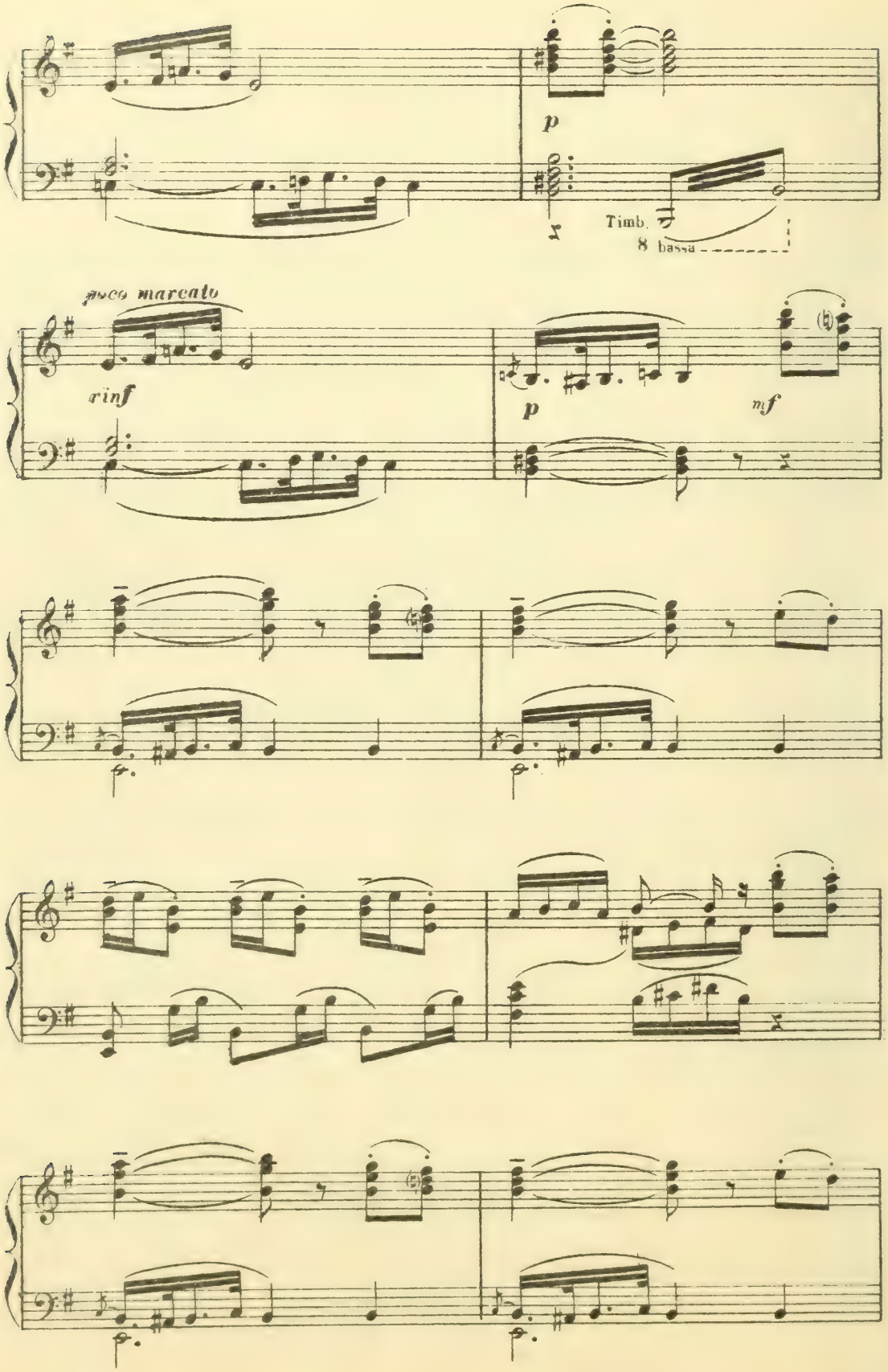
se trouve à la fin, n'ayant plus qu'un dernier voile au travers duquel elle apparaît dans

toute son éclatante beauté.

COSTALLAT & Cie—1150 PARIS

Cependant un inconnu entré en même temps que la chasse, s'est arrêté

auprès de la fontaine sacrée. C'est le Dieu Mahodoch qui a revêtu la forme

humaine pour voir les hommes de près et apprendre à les connaître.

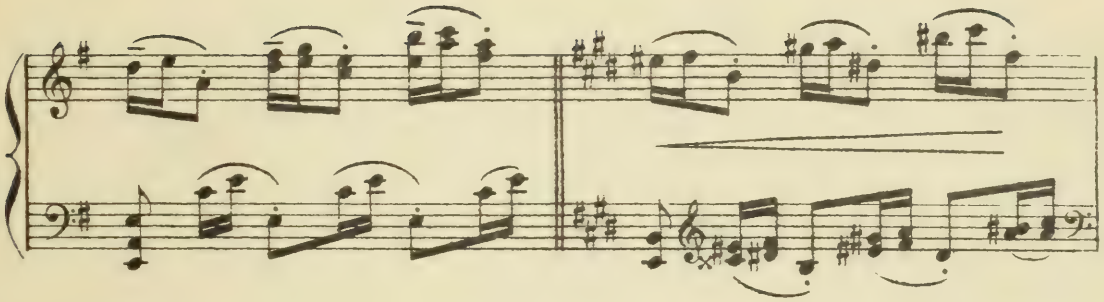


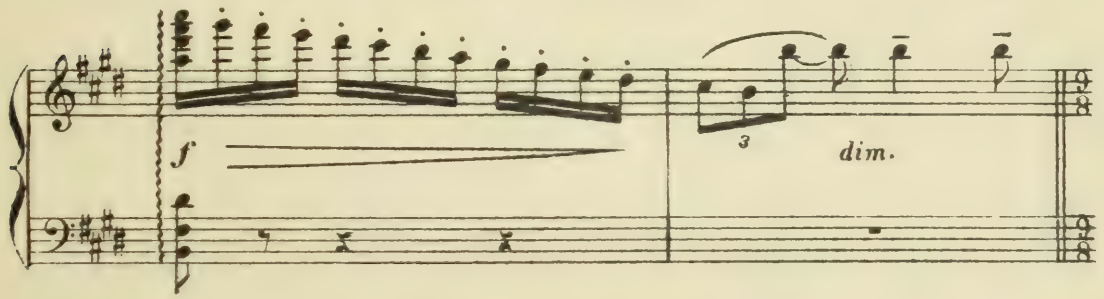
Il remarque Maïmouna qui, frappée de la beauté surnaturelle du jeune homme,

semble ne danser que pour attirer son attention et pour lui plaire.



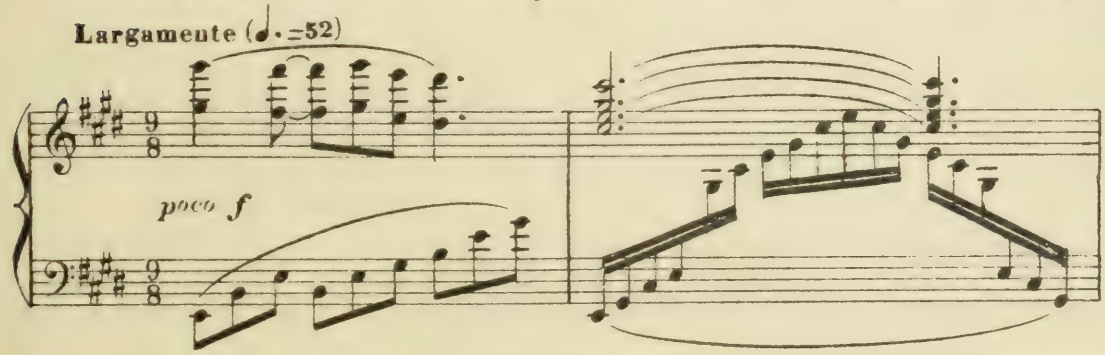
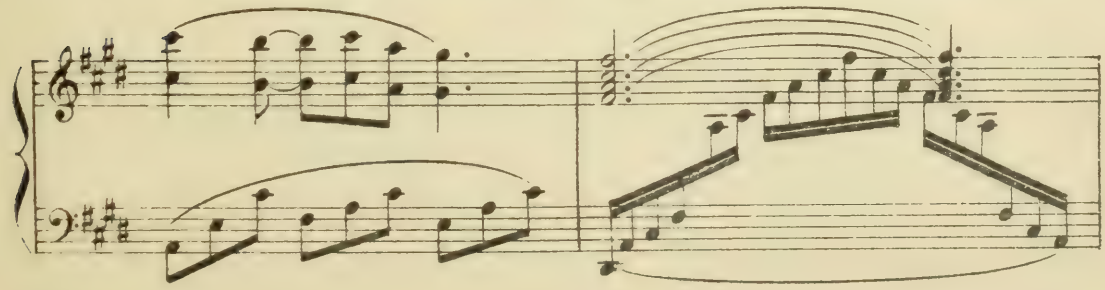
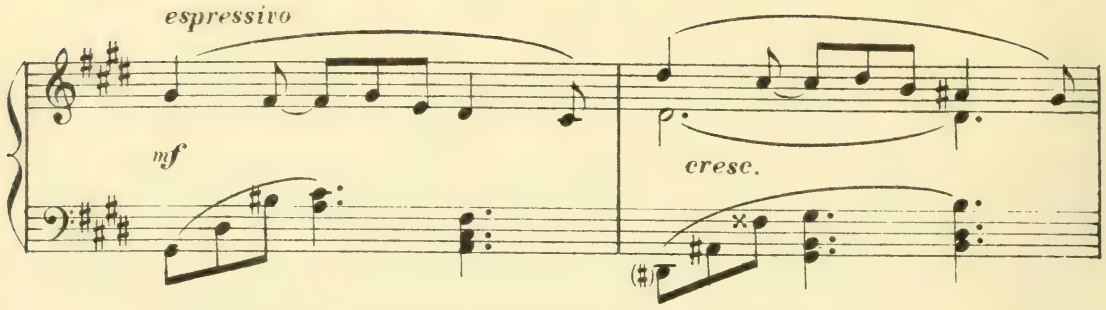
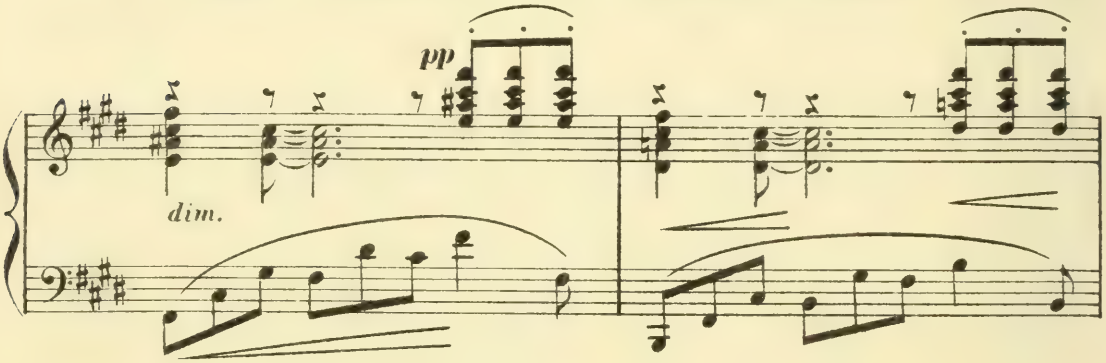
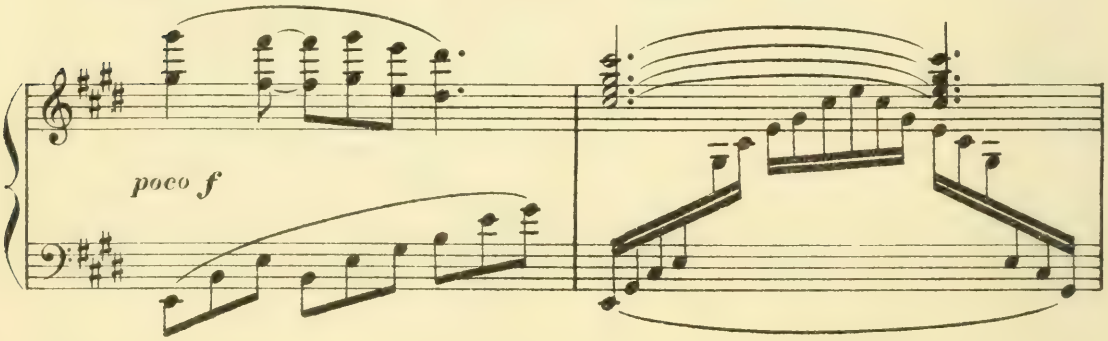
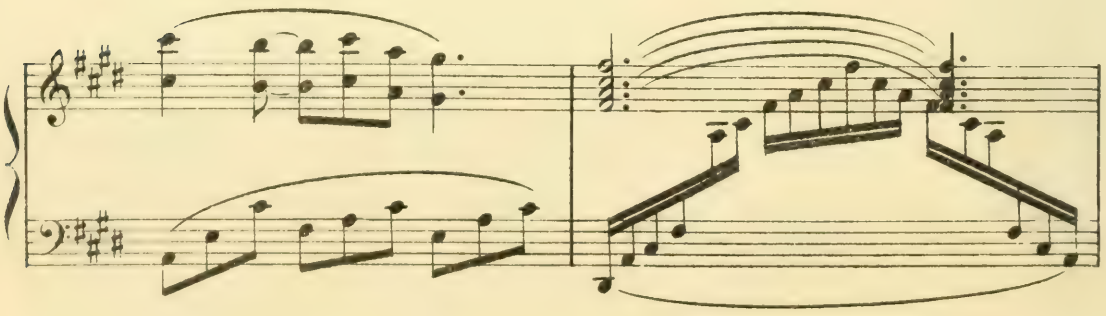
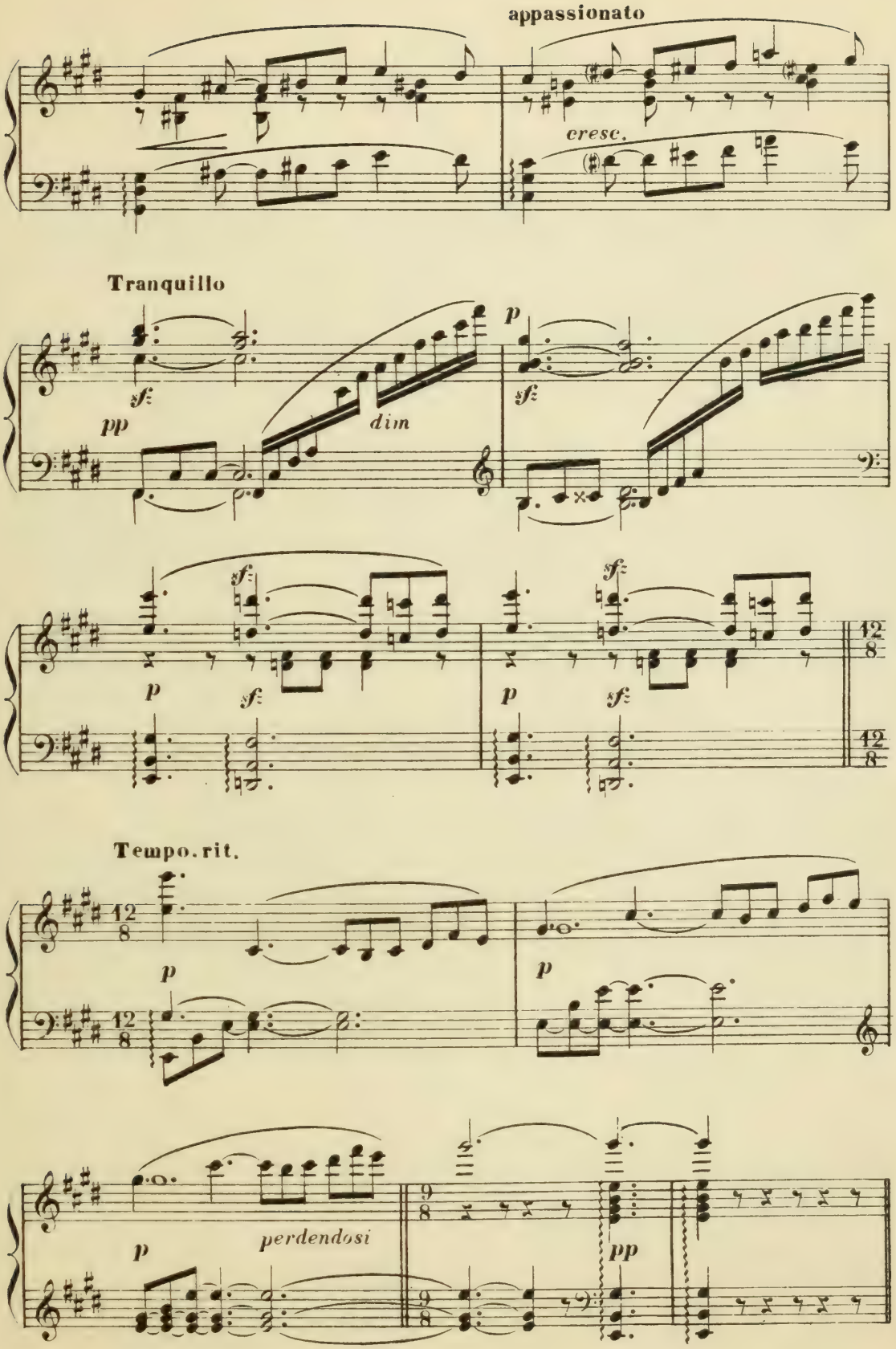
COSTALLAT & Cie—1150.—PARIS


p
Timb.
8 bassa
poco marcato
rinf
p
mf

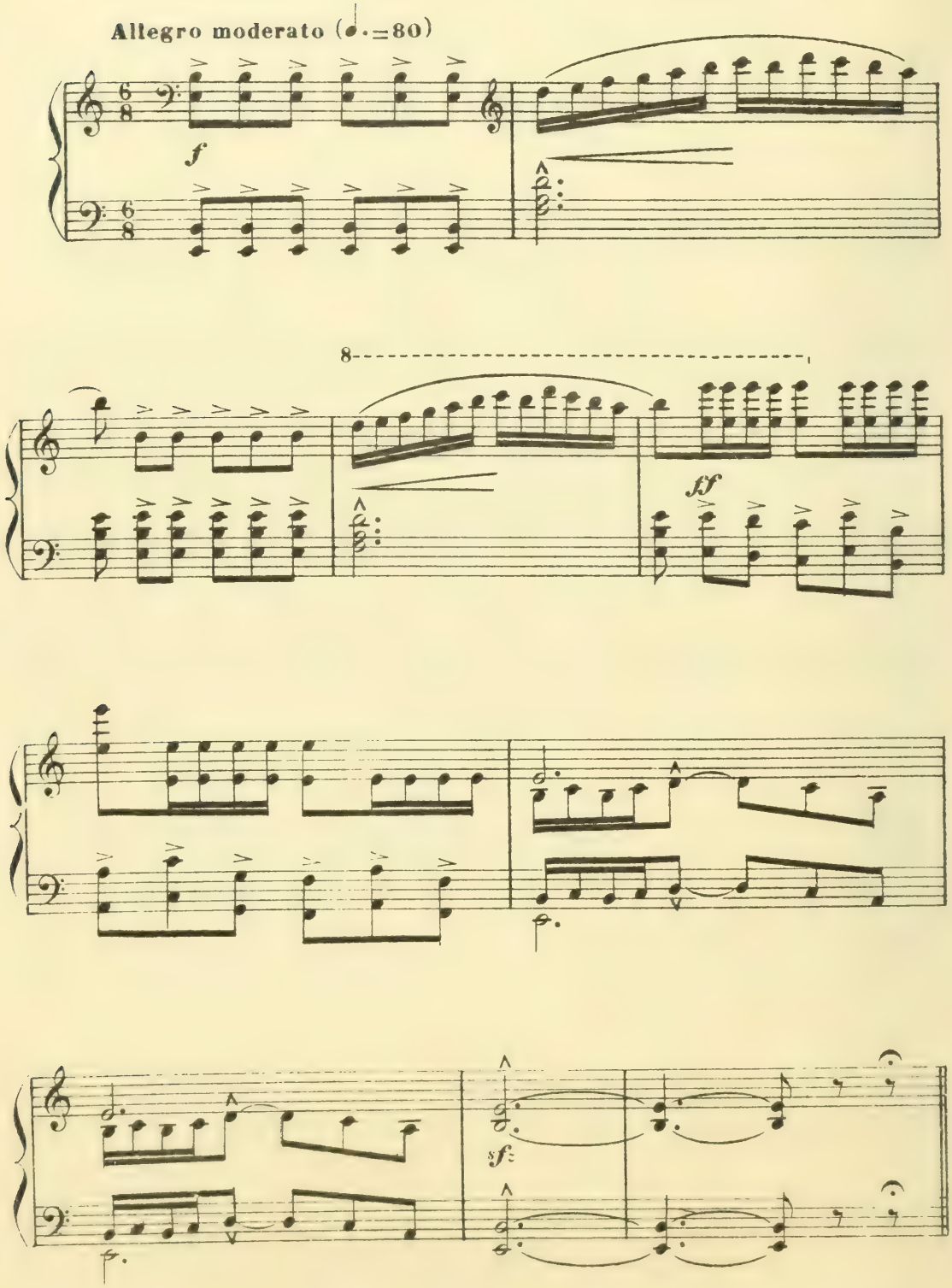
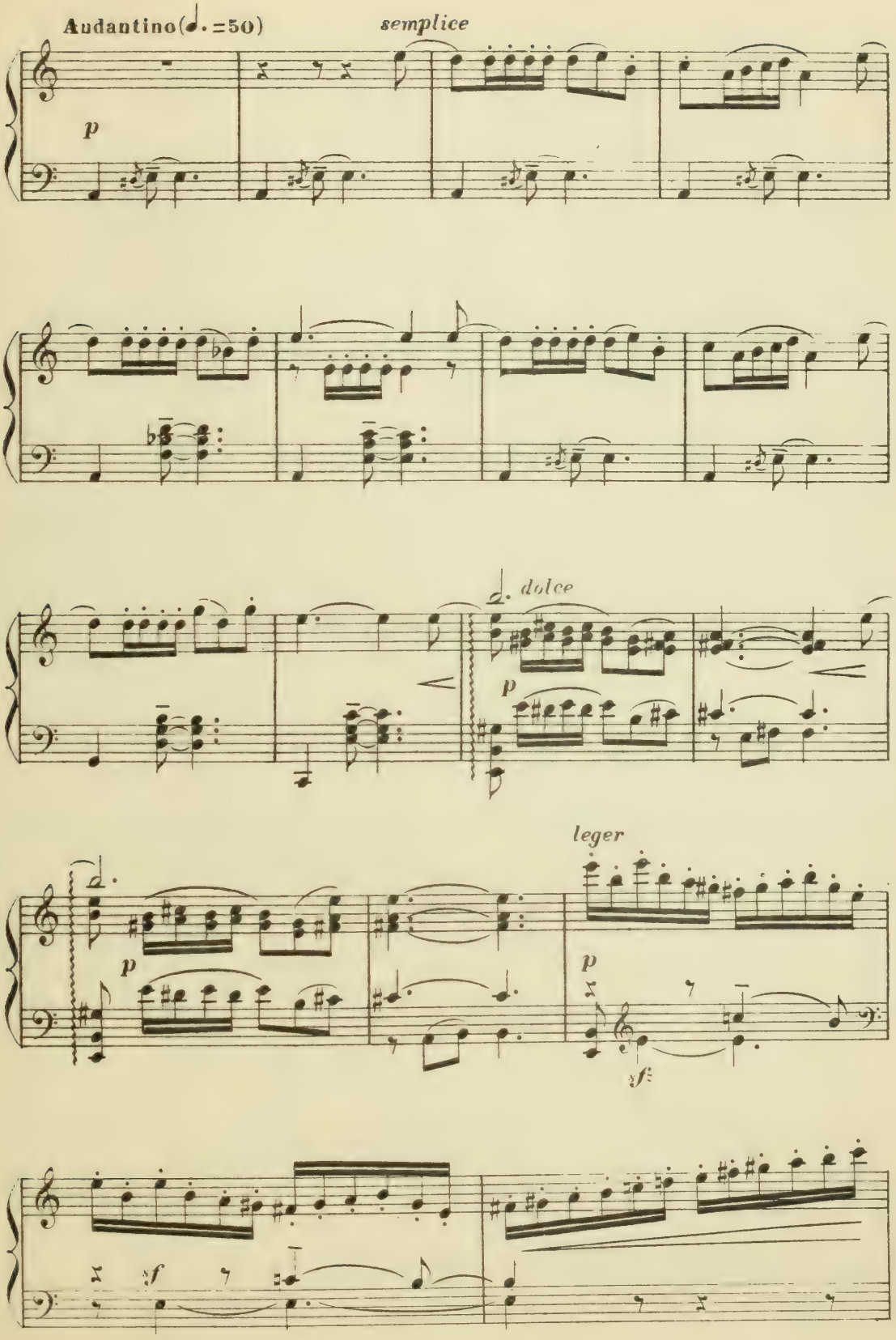
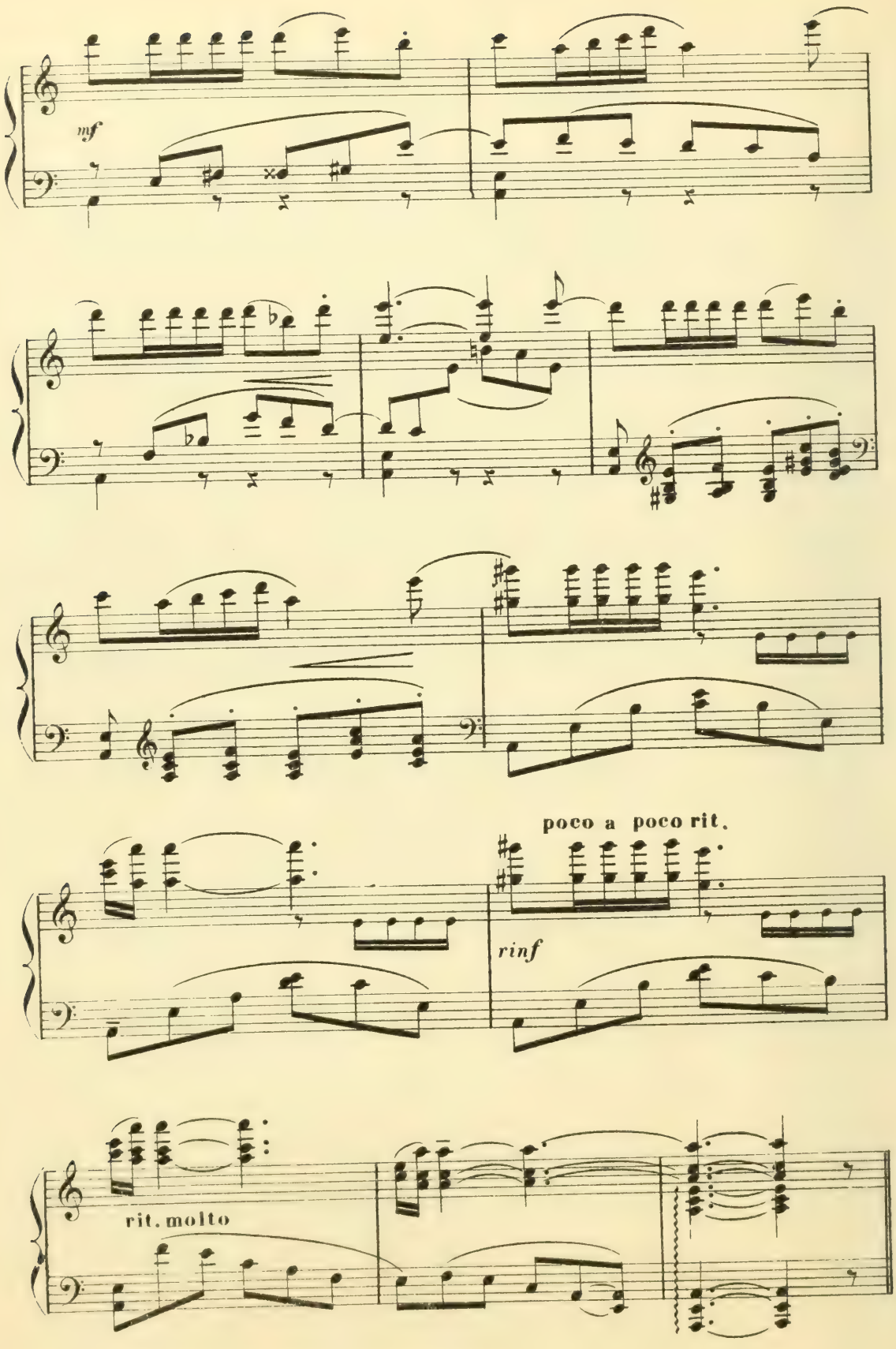
Scène V

Maïmouna descend du temple.

Leïla et les autres bayadères lui présentent chacune une fleur.



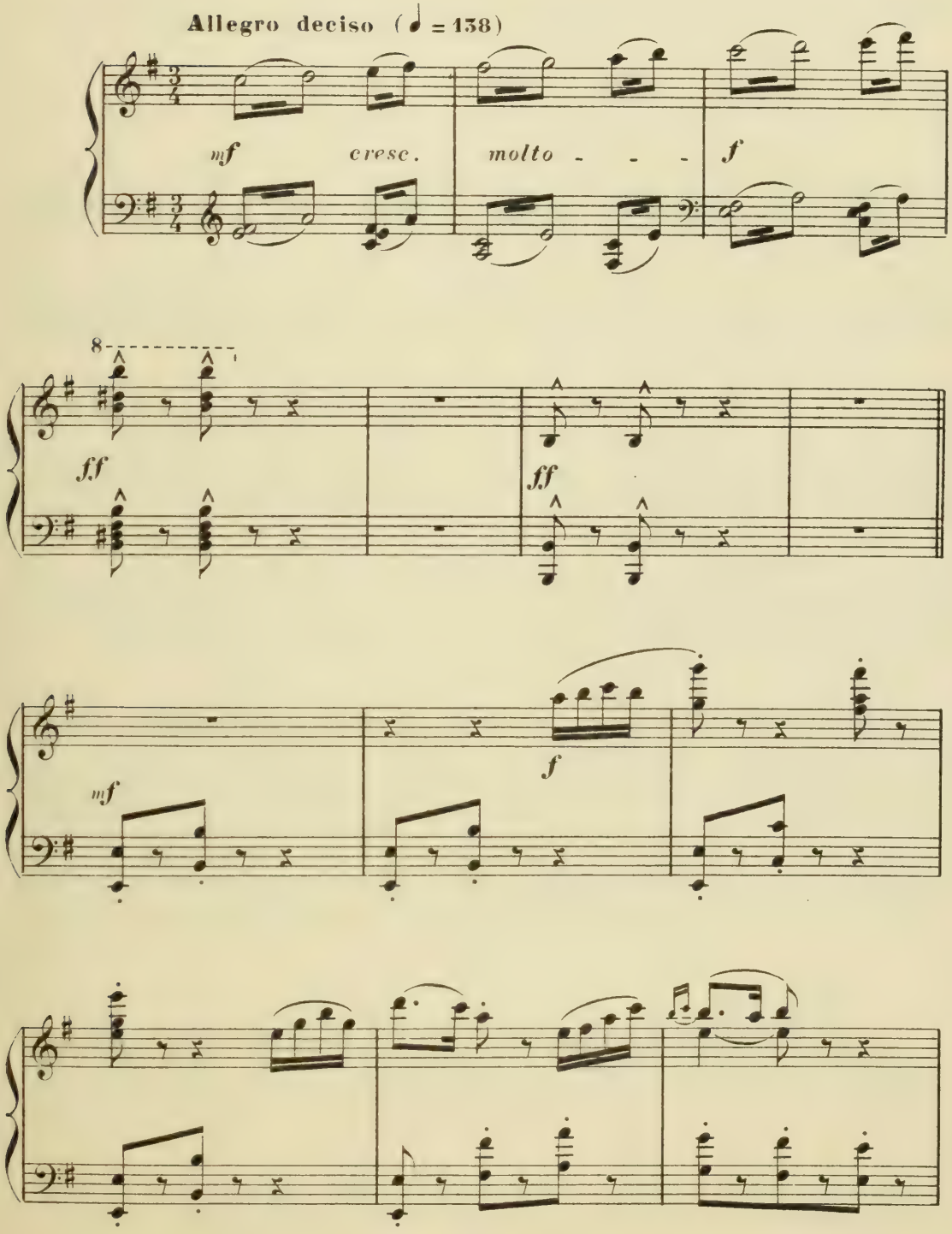
Maïmouna en fait une gerbe destinée à la déesse Rambha,

va l'arroser à la fontaine sacrée, aperçoit l'inconnu et

est frappée de sa beauté. Elle appelle ses compagnes

et toutes s'efforcent, mais vainement, d'attirer par des

danses l'attention du jeune homme.

appassionato
cresc.
Tranquillo
sf
pp
dim
p
sf
sf
p
sf
p
sf
sf
12
8
12
8
Tempo. rit.
12
8
12
8
p
p
p
perdendosi
9
8
pp

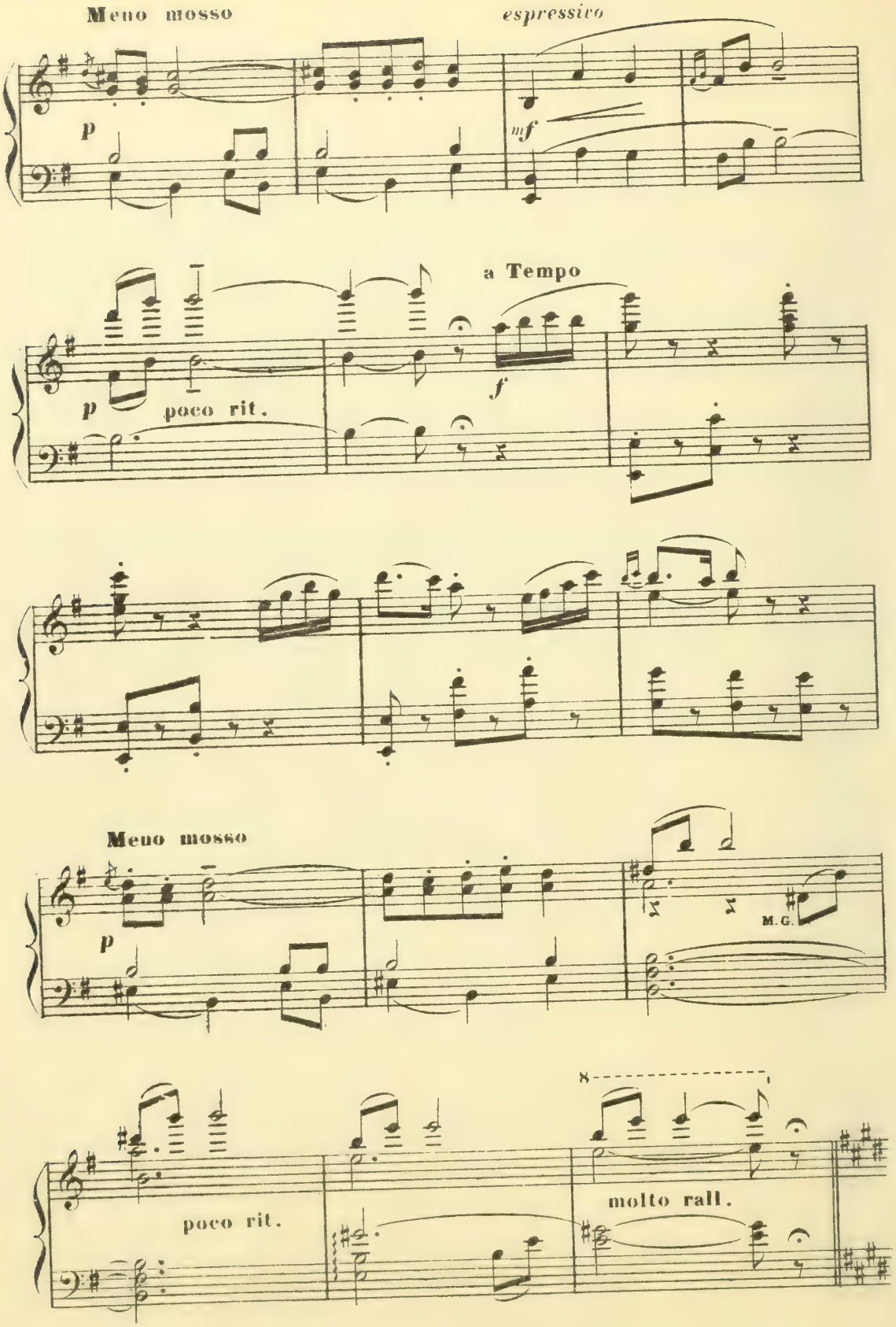
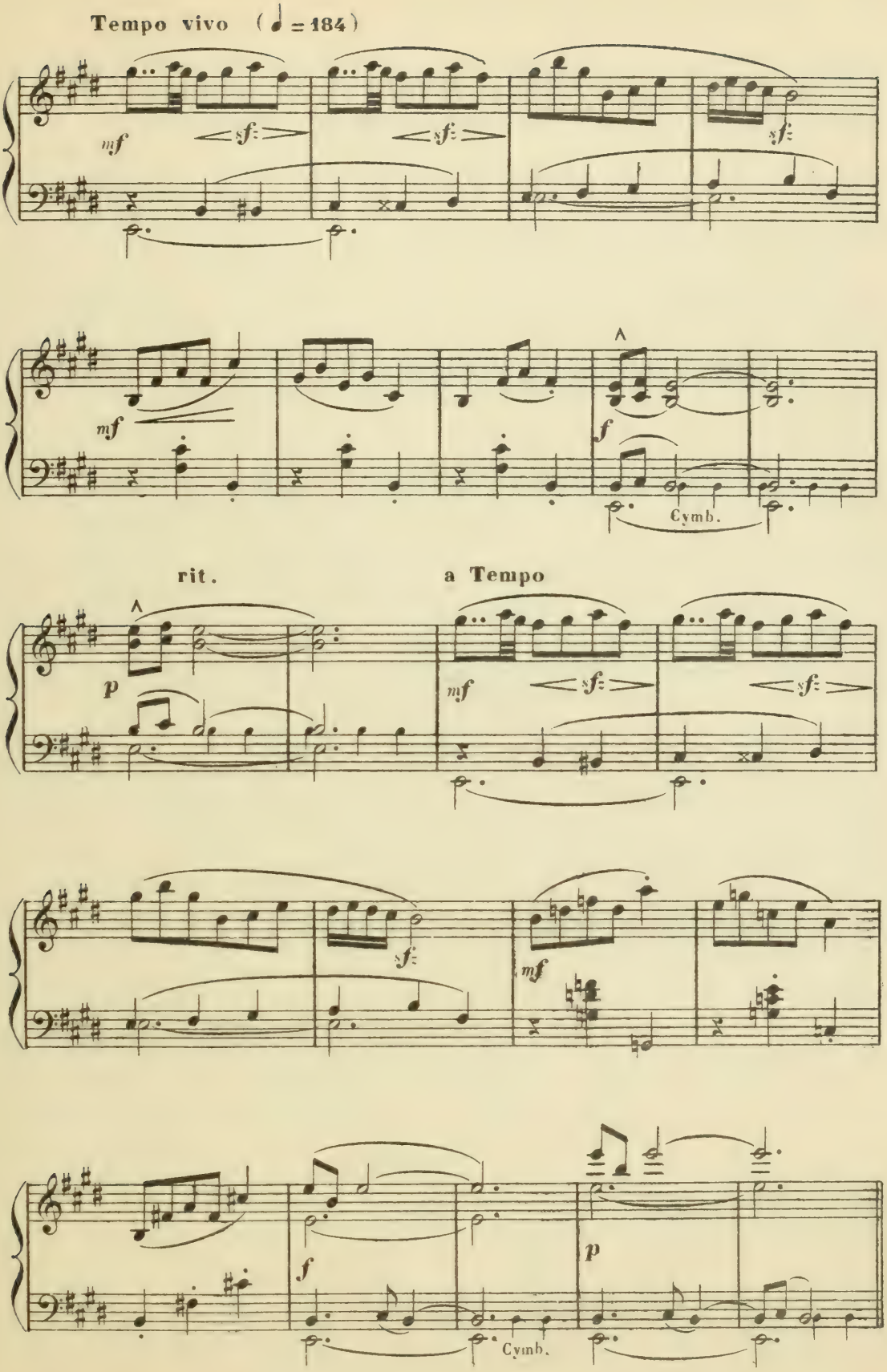
DIVERTISSEMENT

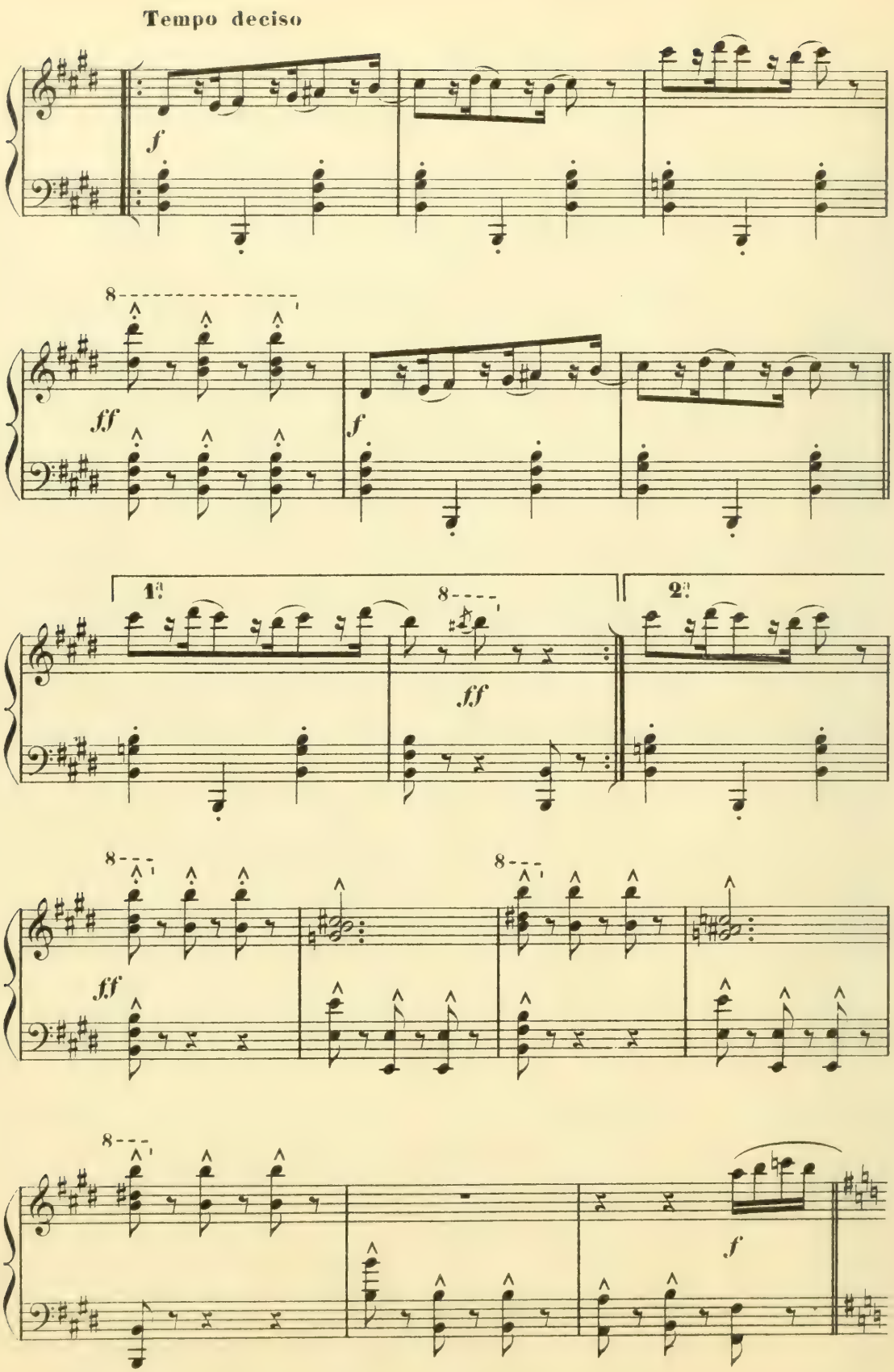
A _ *DANSE INDOUE*


Andantino(♩.=50)
semplice
p
dolce
p
leger
p
sf
sf

mf
poco a poco rit.
rinf
rit. molto

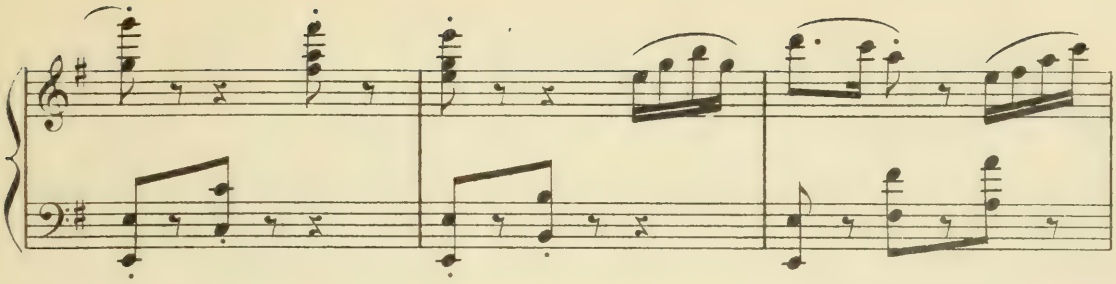
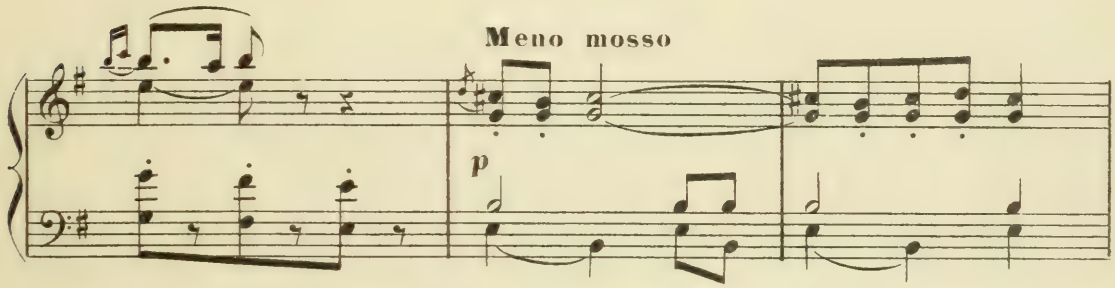
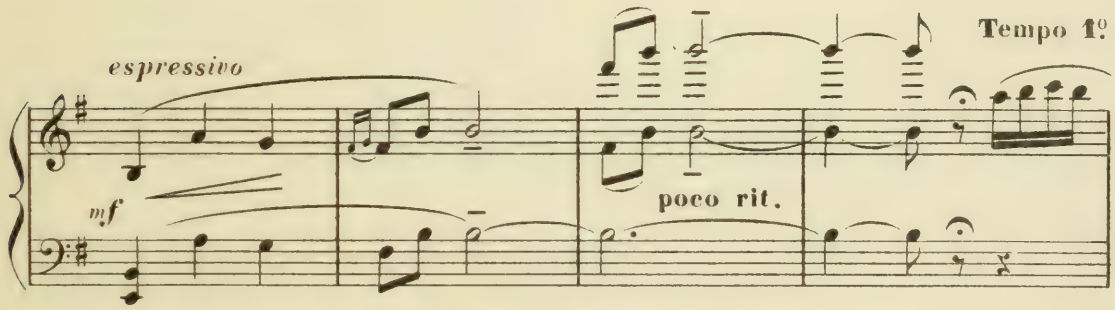
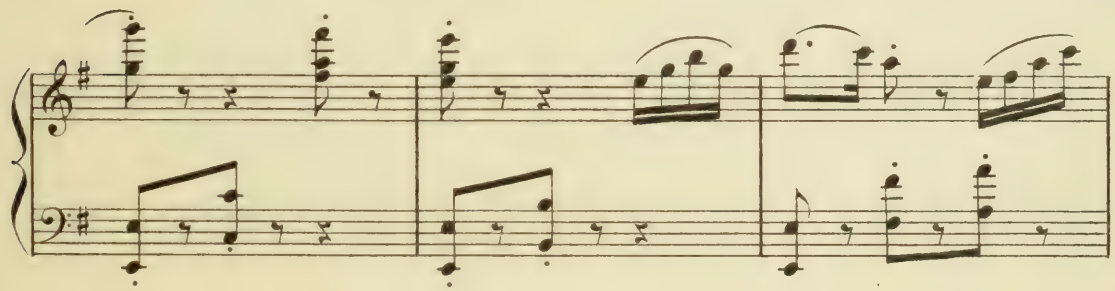
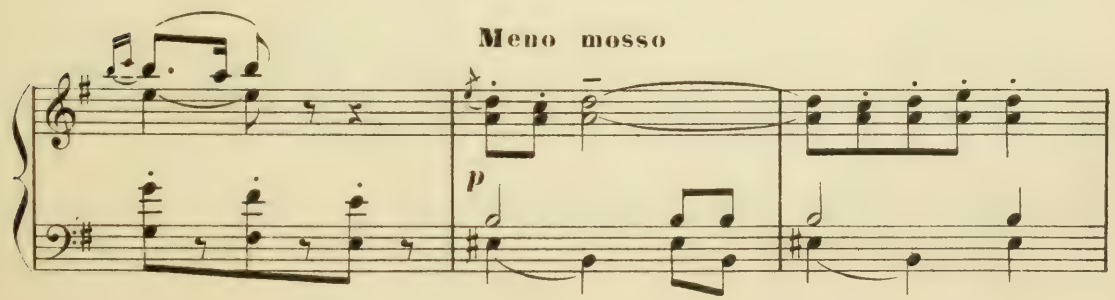
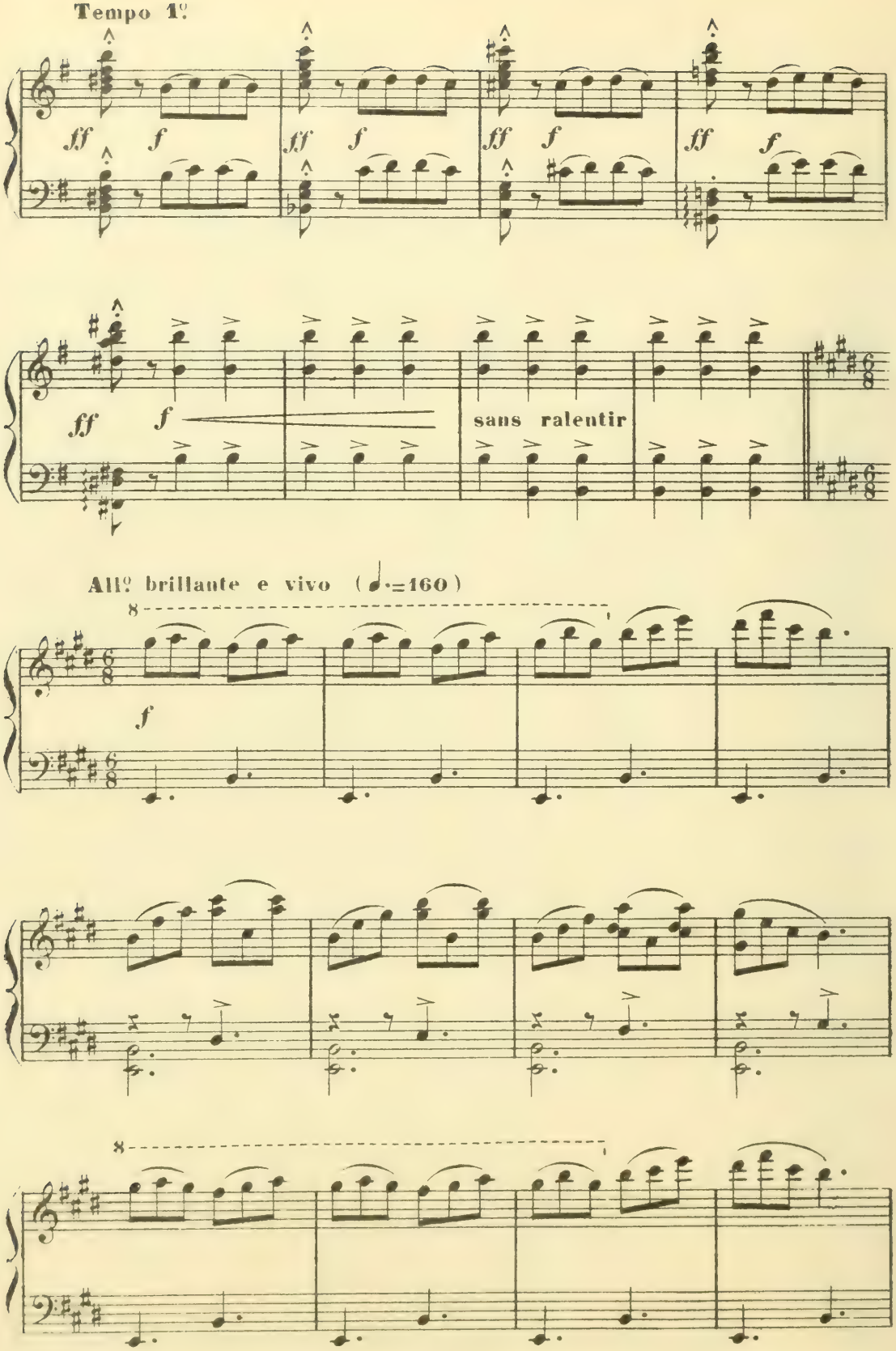
B _ *PAS DES BAYADÈRES*

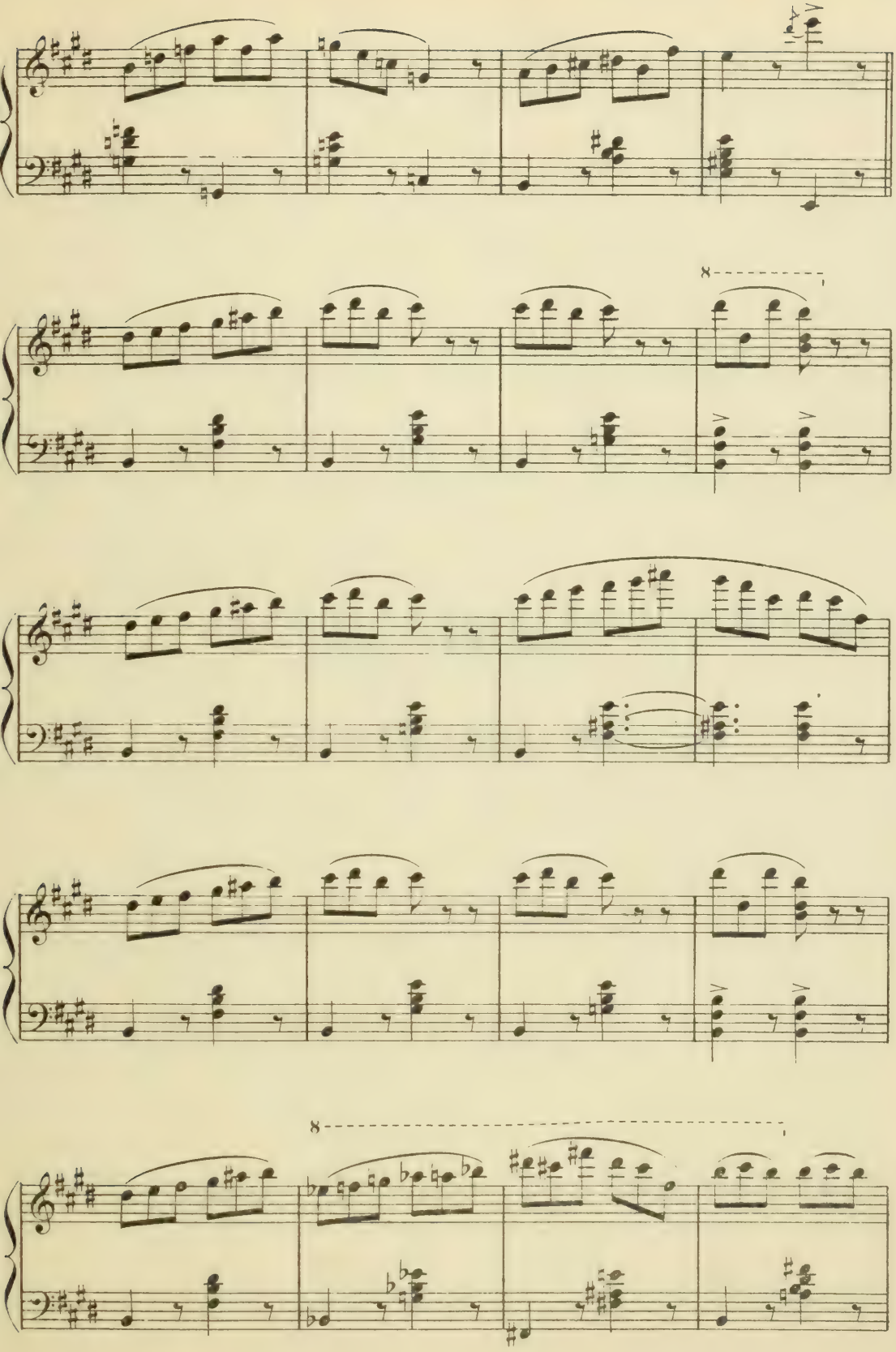
(DANSE D'ENSEMBLE)

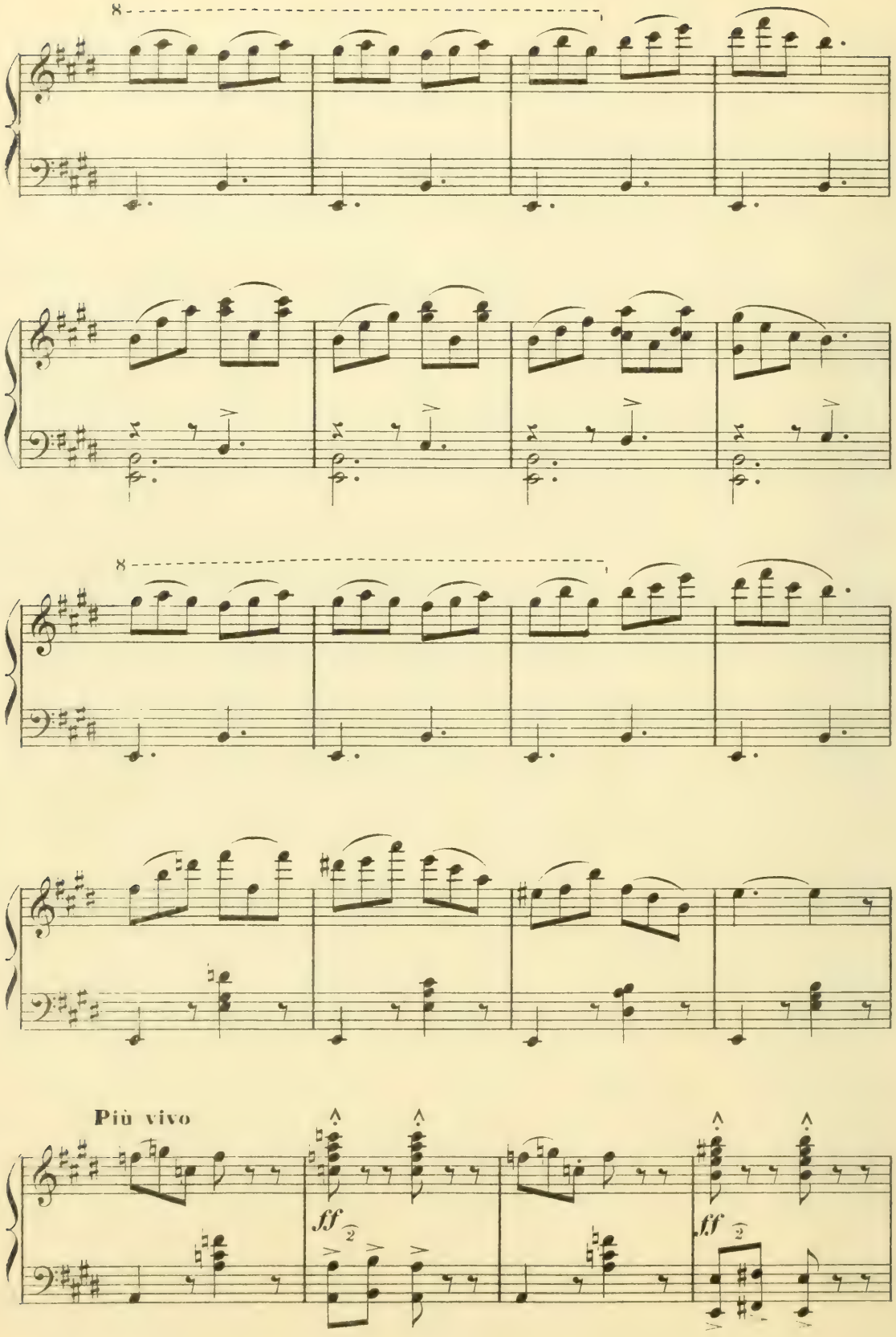


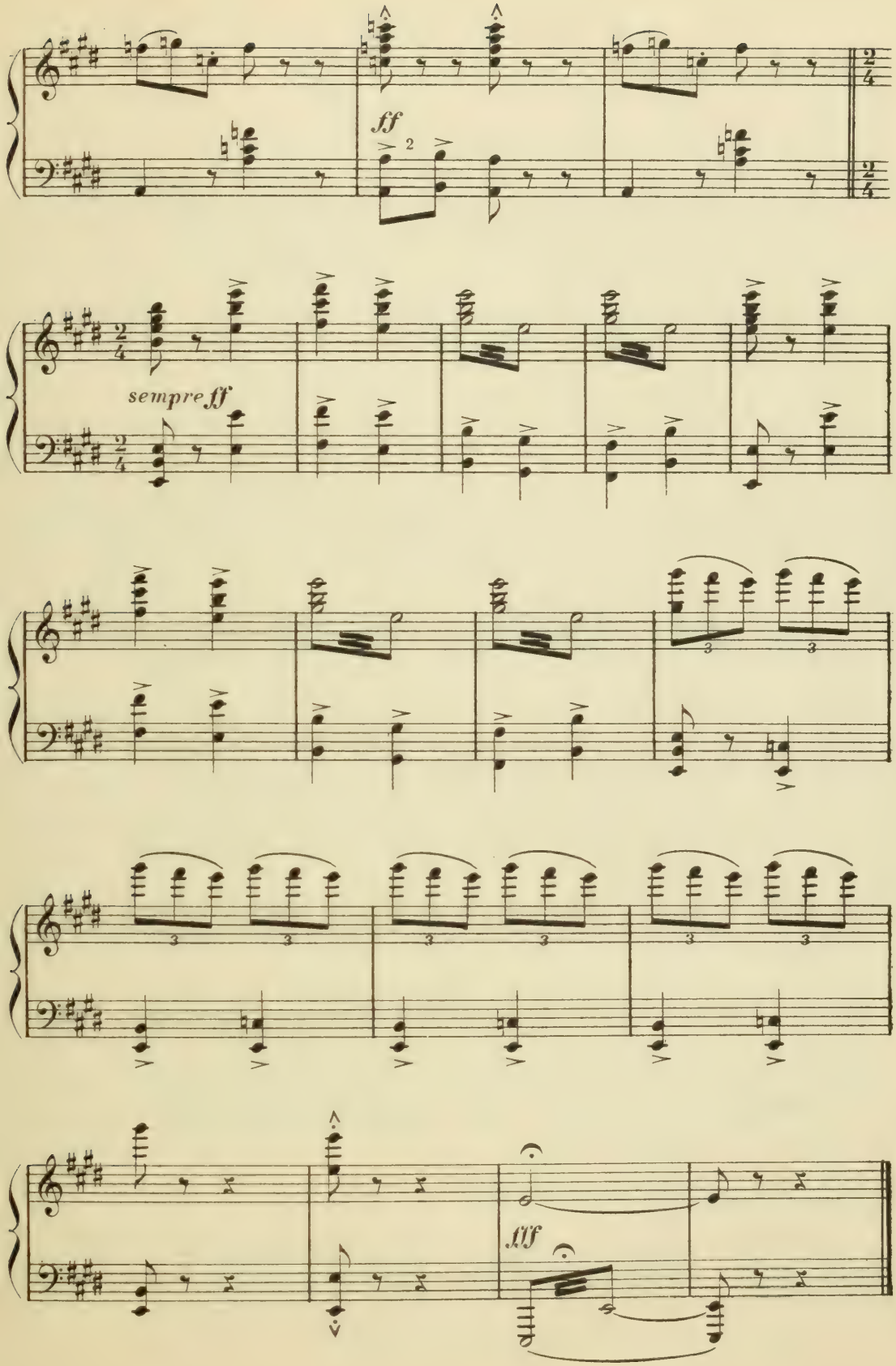

Meno mosso
espressivo
p
mf
a Tempo
p
poco rit.
f
Meno mosso
p
M.G.
poco rit.
molto rall.

Tempo vivo (♩ = 184)
mf
sf
sf
sf
mf
f
Cymb.
rit.
a Tempo
p
mf
sf
sf
sf
mf
f
Cymb.
p

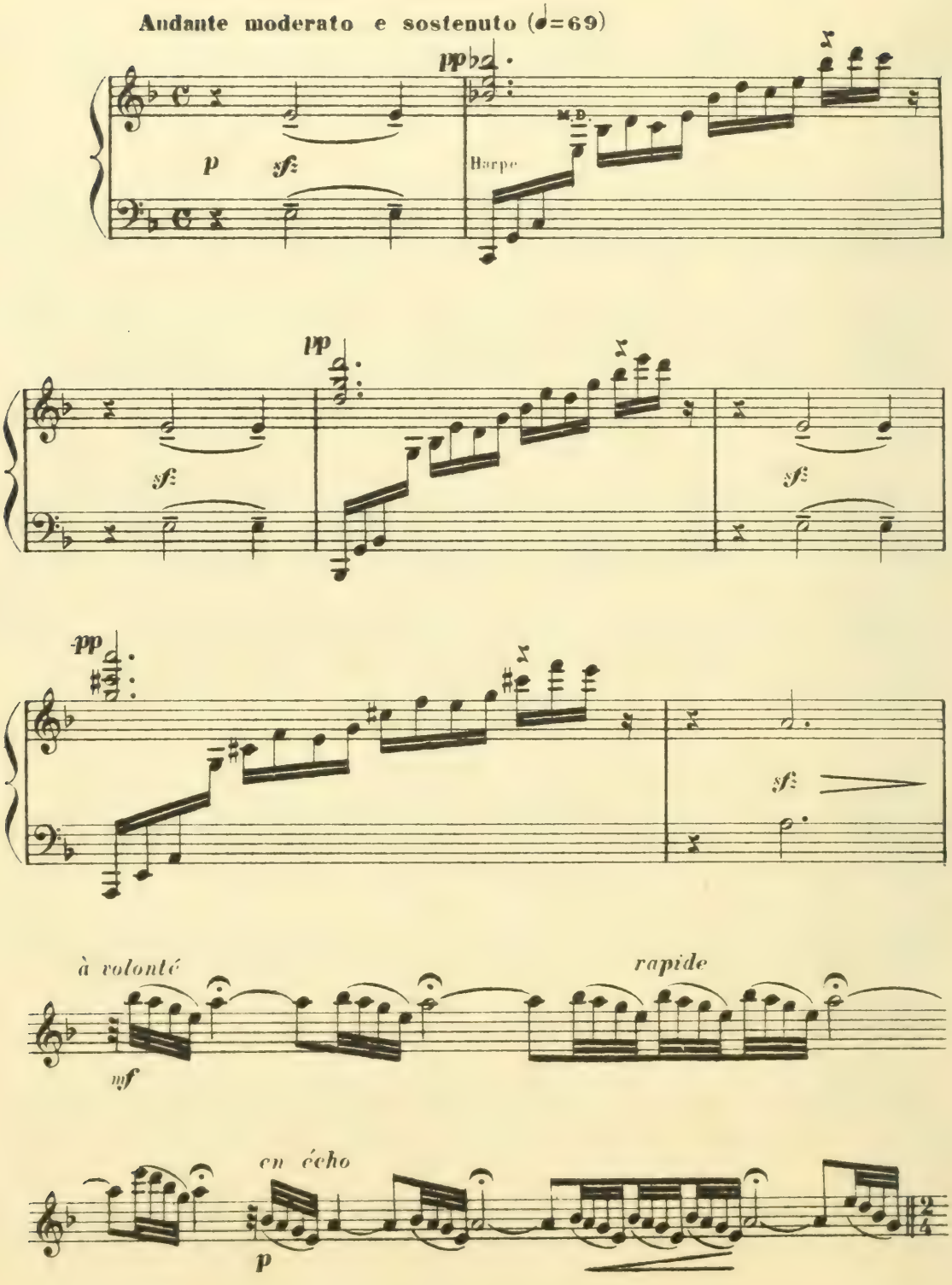
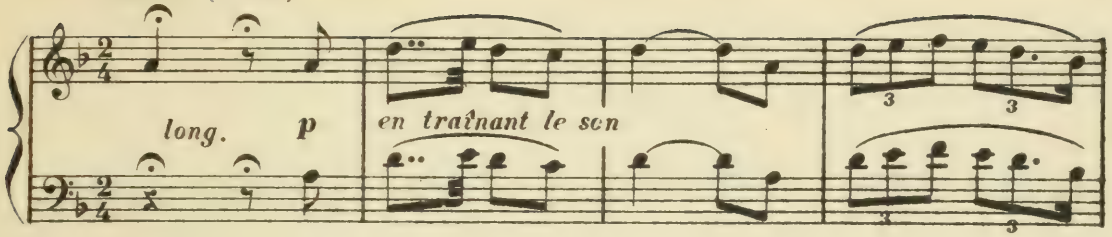
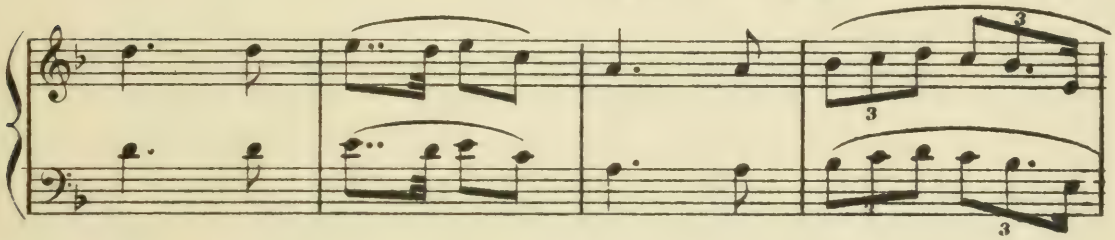


COSTALLAT & Cie—1150—PARIS

COSTALLAT & Cie_1150_PARIS

Tempo 1º
ff
f
sans ralentir
All.º brillante e vivo (♩.=160)
8

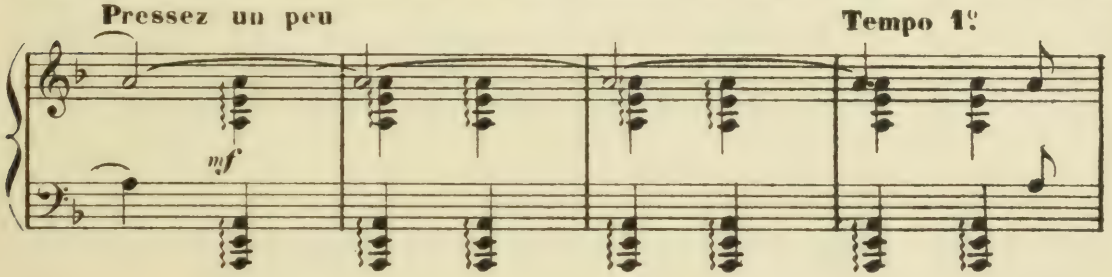
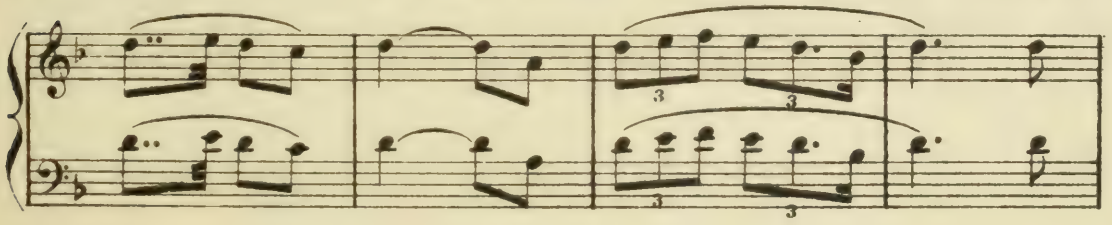

8
8

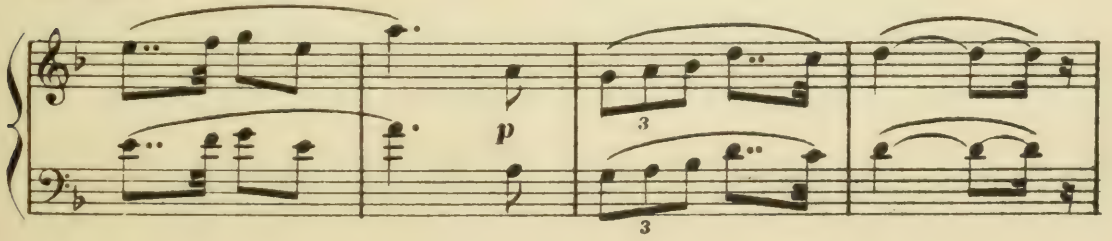

8
8
Più vivo
ff
ff


ff
2
2/4
sempre ff
3
fff

C_ *DANSE ET MIME*

Lento (♩=60)

Le jeune Dieu impassible d'abord subit

peu à peu le charme pénétrant de la jeune indienne, qui de plus en plus inspirée par sa

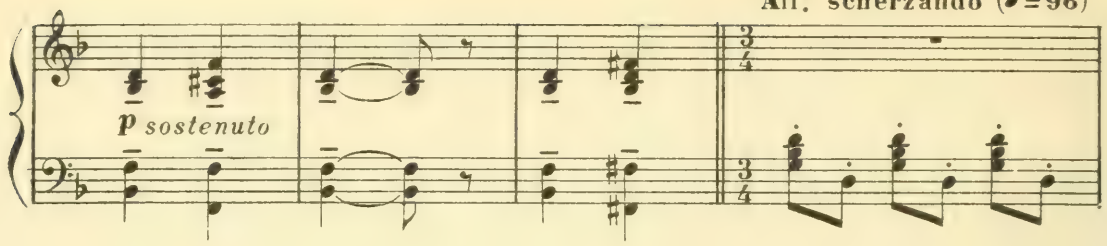
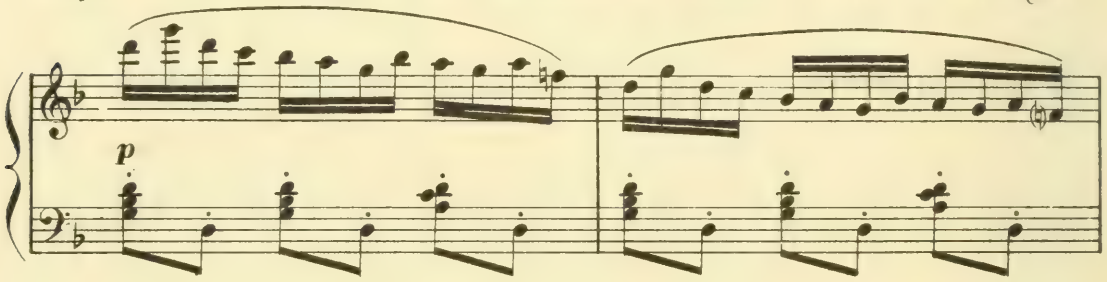
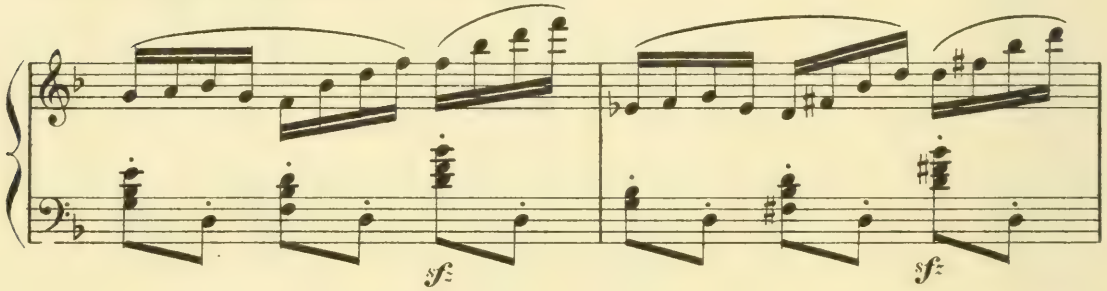
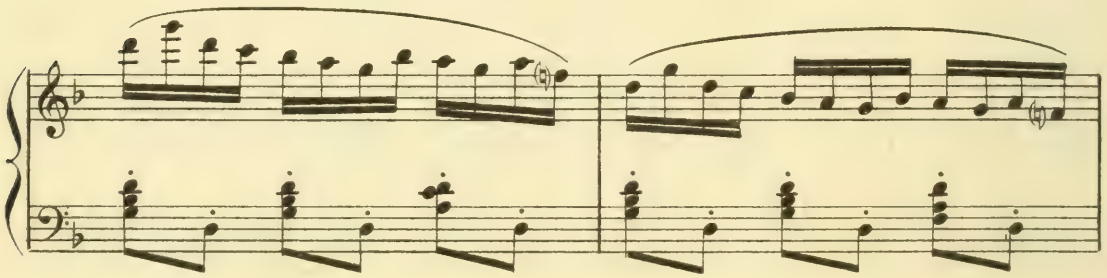
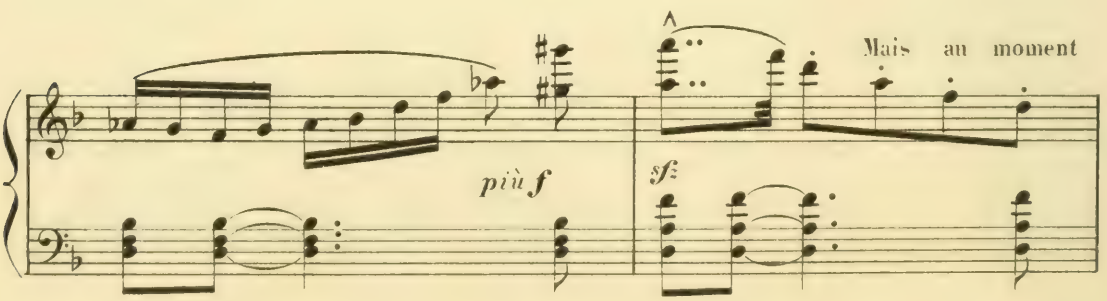
Pressez un peu

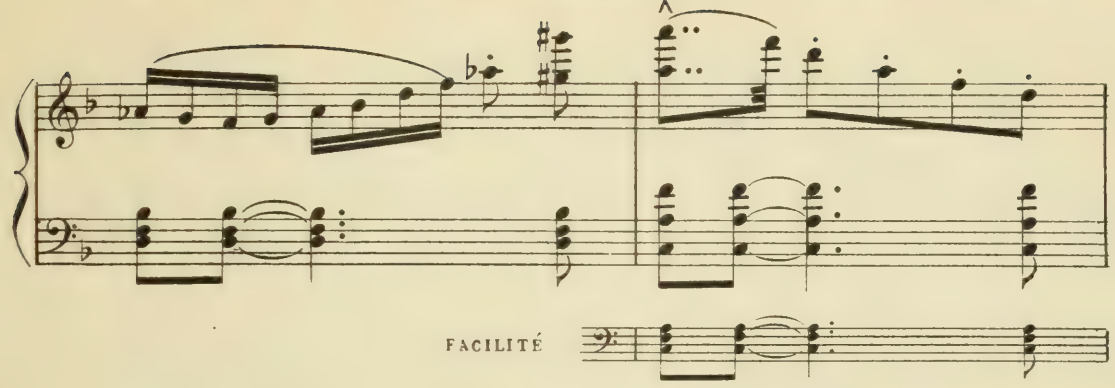
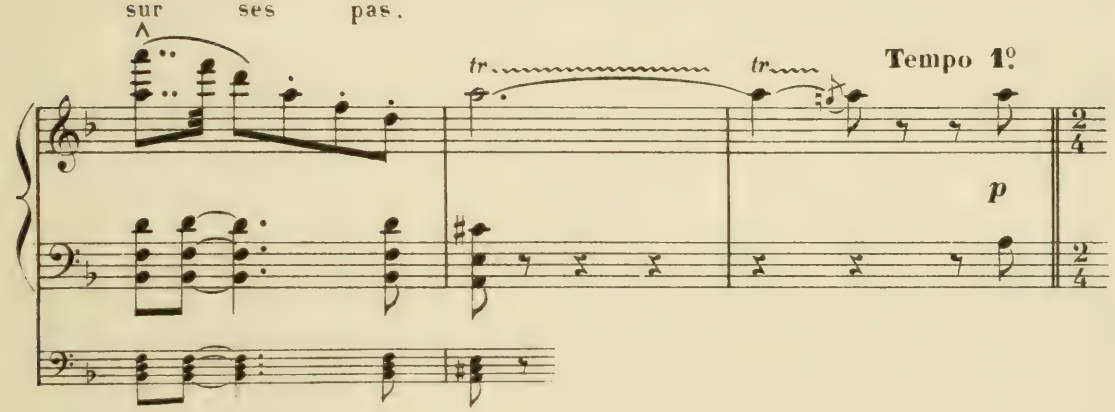
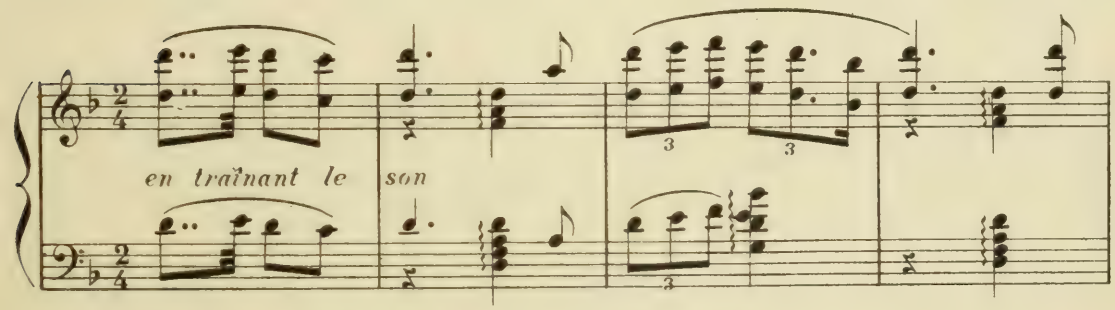
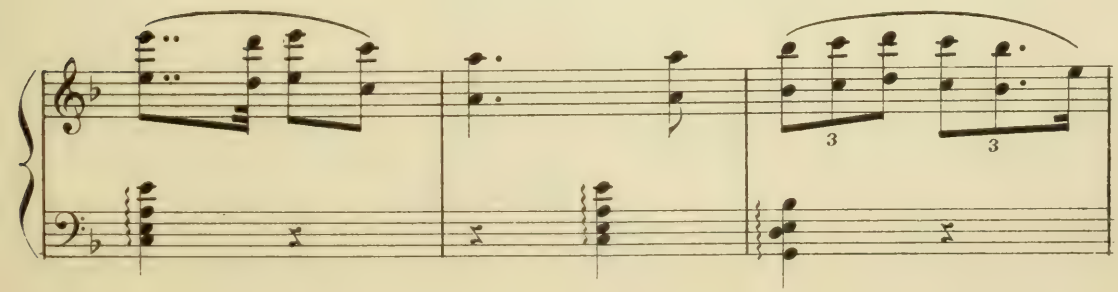
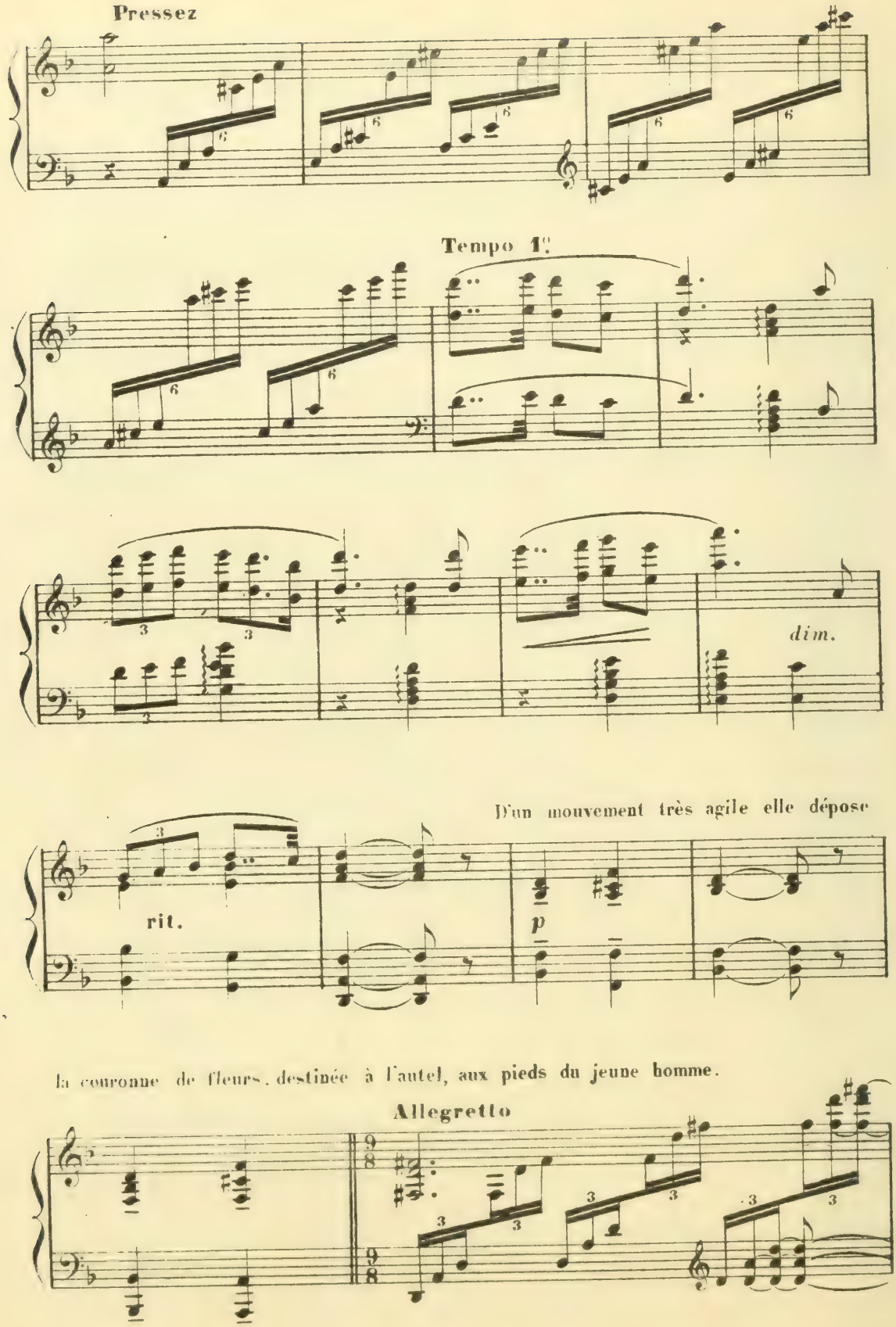
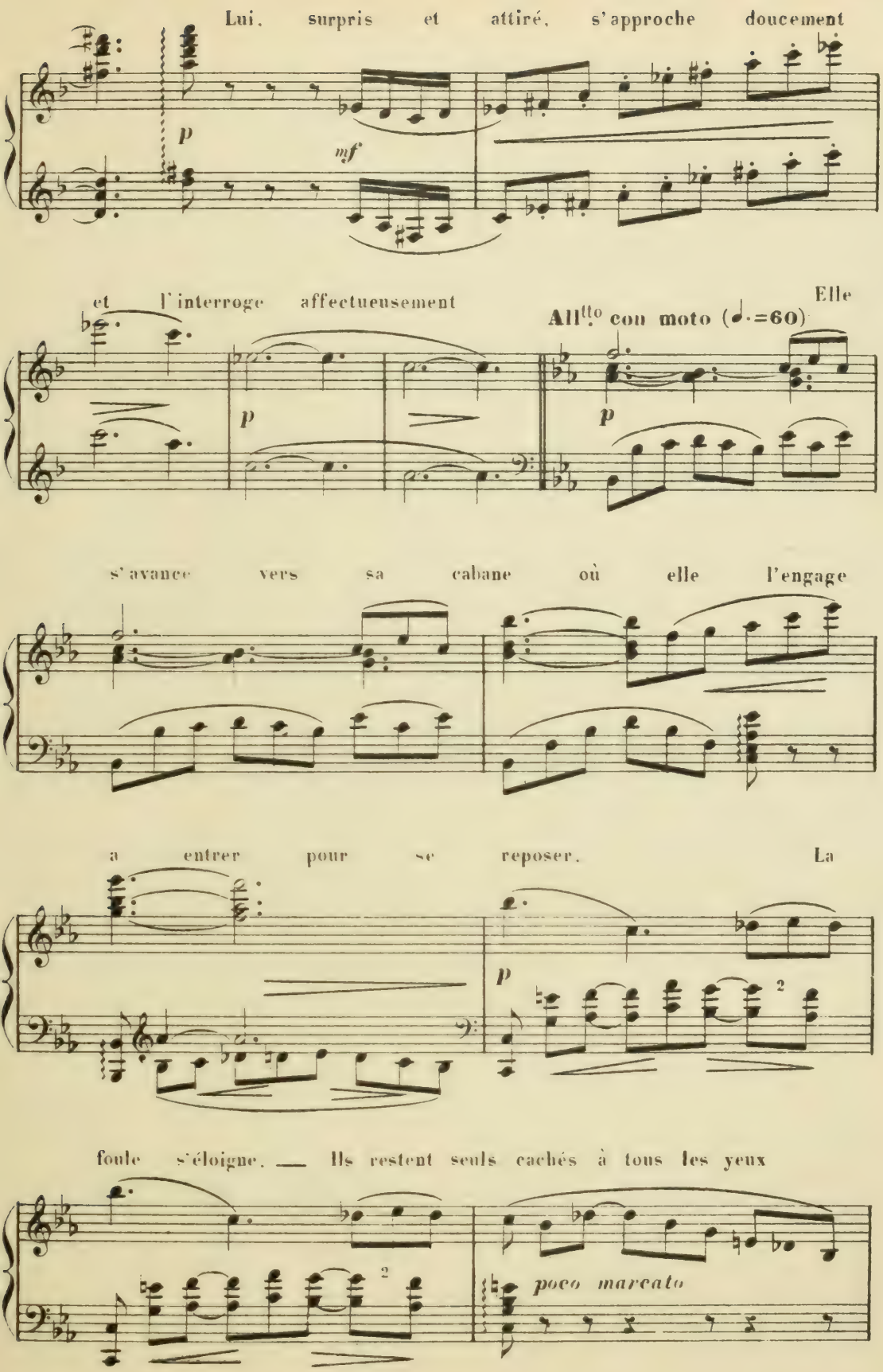
Tempo 1.°

présence, finit par l'éblouir par la grâce troublante de sa danse, et la rare séduction de

ses poses voluptueuses.

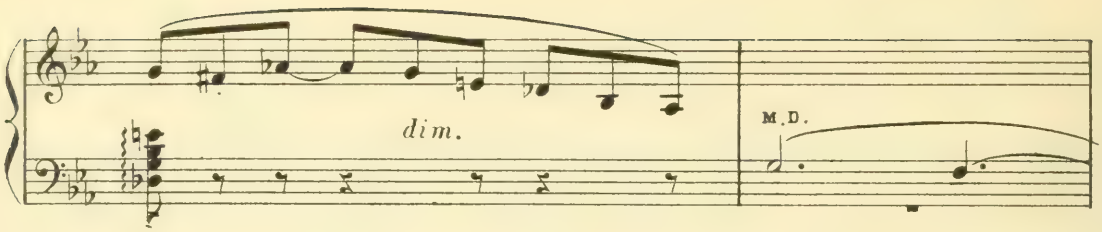


Il s'approche d'elle...

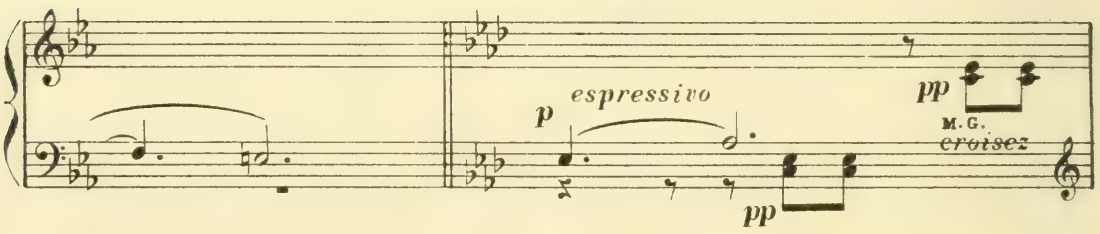
Mais la jeune fille, qui a

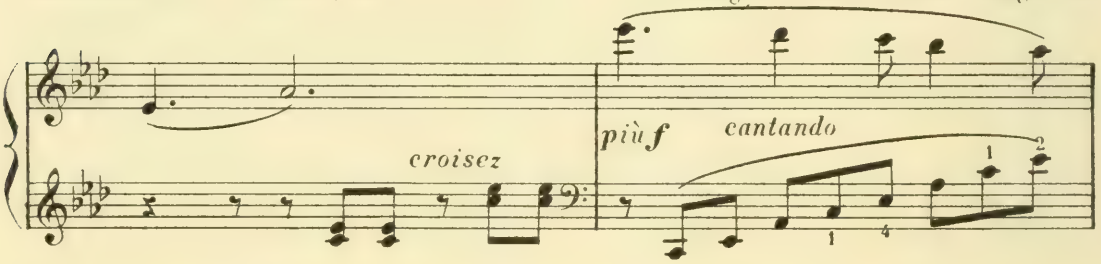
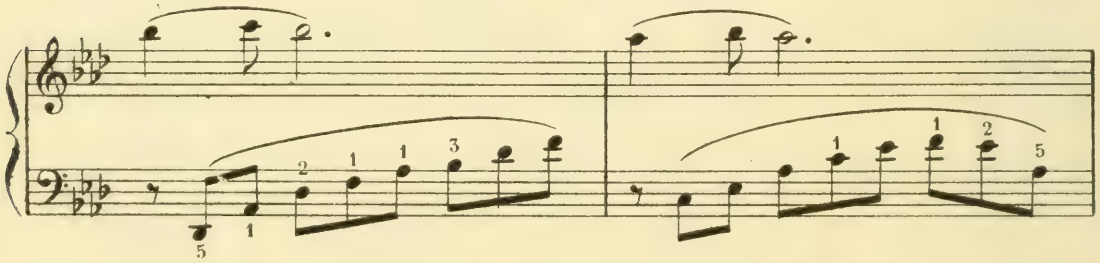
All.° scherzando (♩=96)

surpris son mouvement, tout en continuant de danser, à l'air de s'éloigner

de lui, pour se dérober à son regard.

COSTALLAT & Cie — 1150 — PARIS

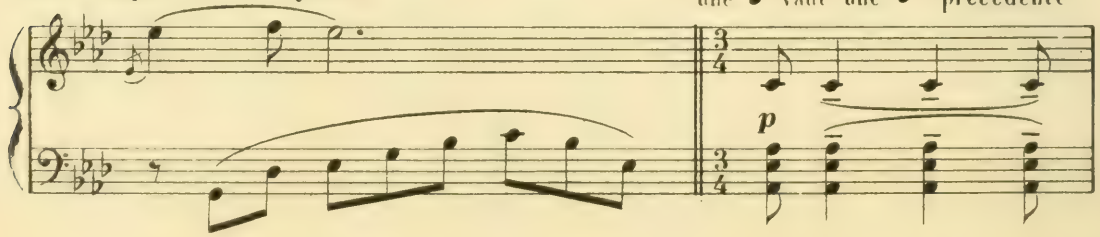
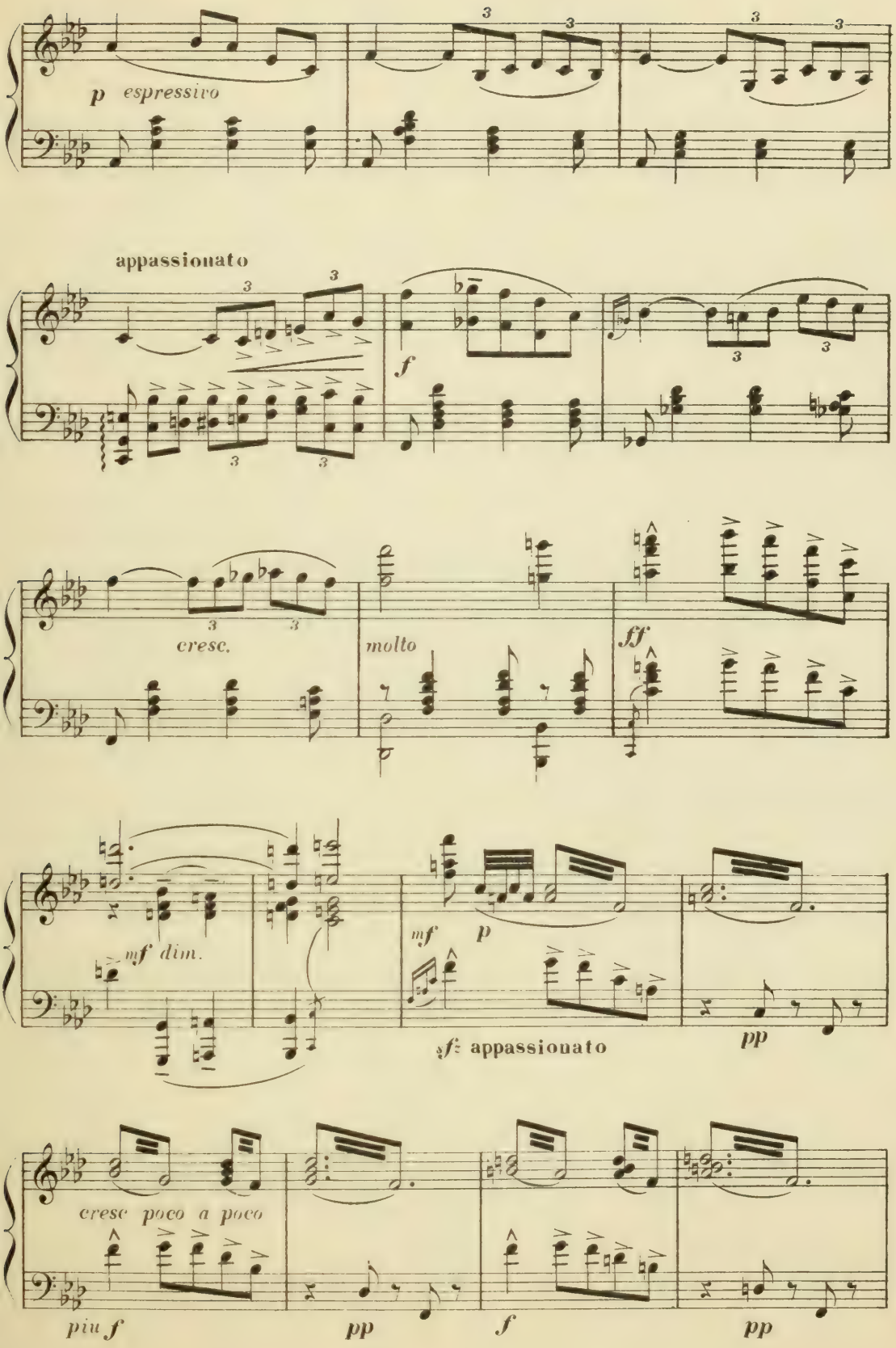
où il la croit disparue, elle tourne, revient

sur ses pas.

COSTALLAT & Cie—1150—PARIS

Pressez
Tempo 1°
dim.
D'un mouvement très agile elle dépose
rit.
p
la couronne de fleurs, destinée à l'autel, aux pieds du jeune homme.
Allegretto

Lui, surpris et attiré, s'approche doucement
p
mf
et l'interroge affectueusement
Elle
All.tto con moto (♩.=60)
p
p
s'avance vers sa cabane où elle l'engage
a entrer pour se reposer. La
p
2
foule s'éloigne. — Ils restent seuls cachés à tous les yeux
2
poco marcato

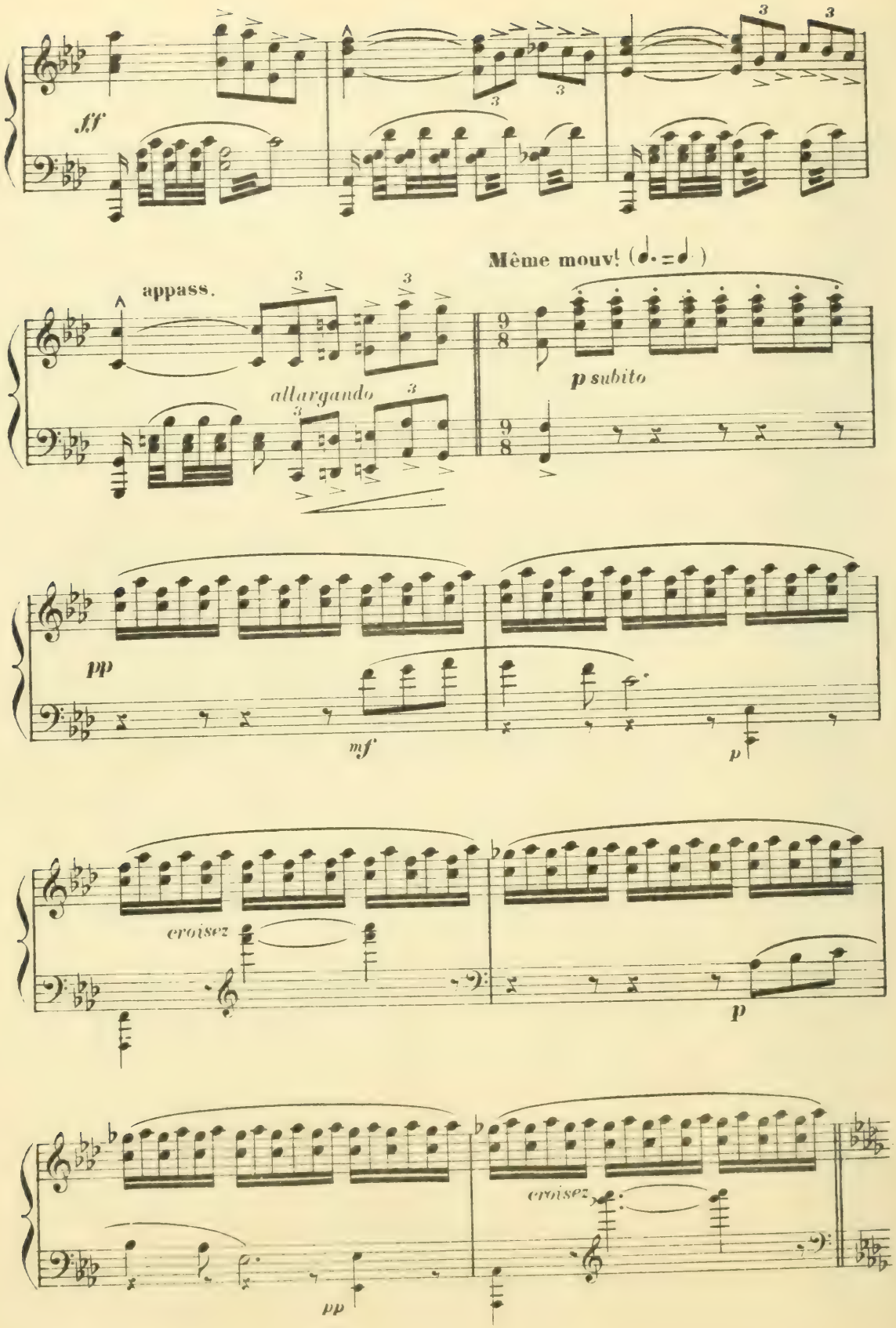


Andante cantabile (♩.=52) Ils se



cherchent, se trouvent, se désirent. Ils échangent des baisers longs des

caresses éperdues. Ivres d'amour, ils s'abandonnent, et les voiles de la nuit,

belle et radieuse les enveloppent
de volupté et de mystère

Même mouvt (♩=♩.)
une ♩ vaut une ♩. précédente

p espressivo
appassionato
f
cresc.
molto
ff
mf dim.
mf
p
sf appassionato
pp
cresc poco a poco
piu f
pp
f
pp



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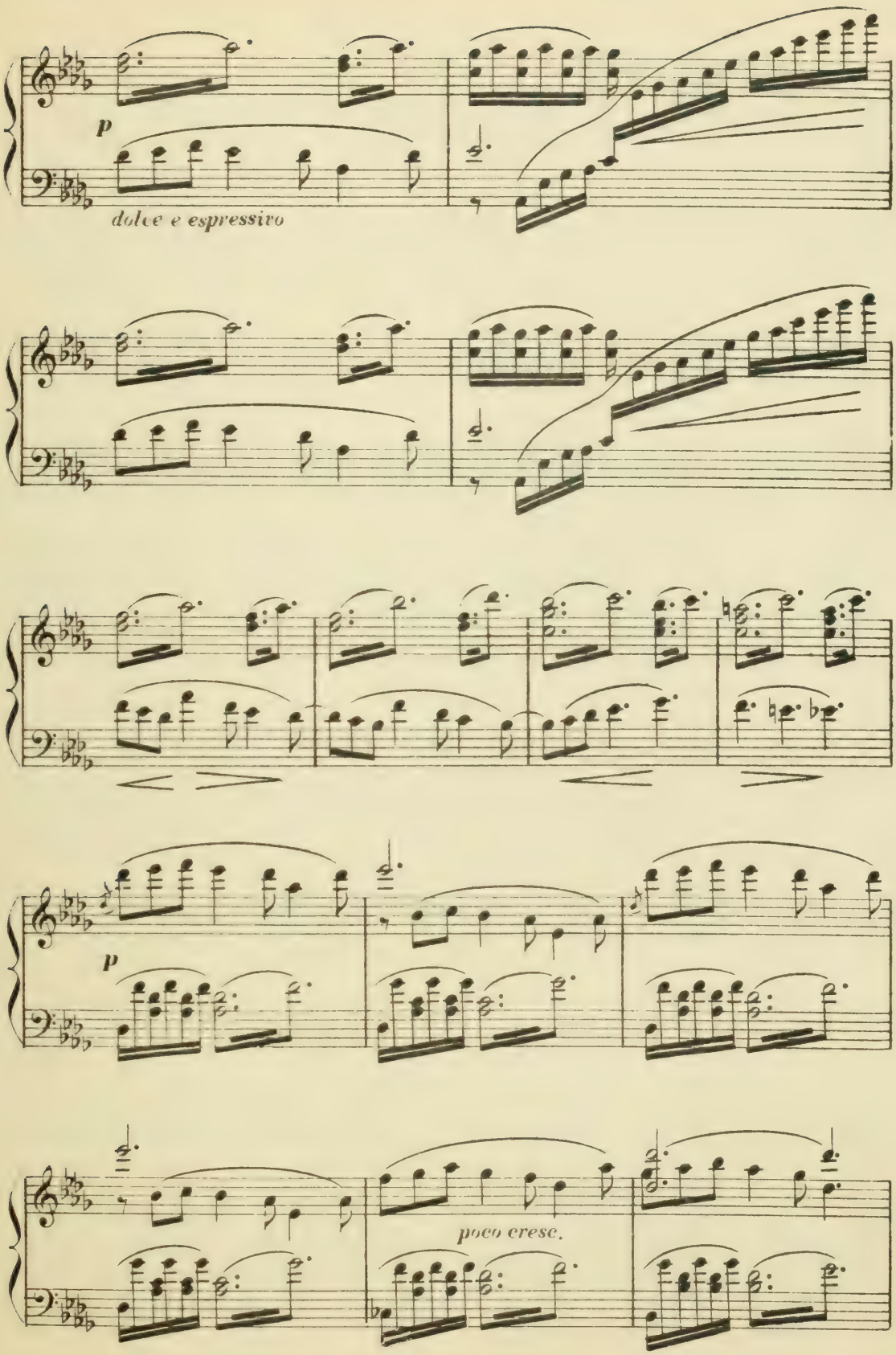
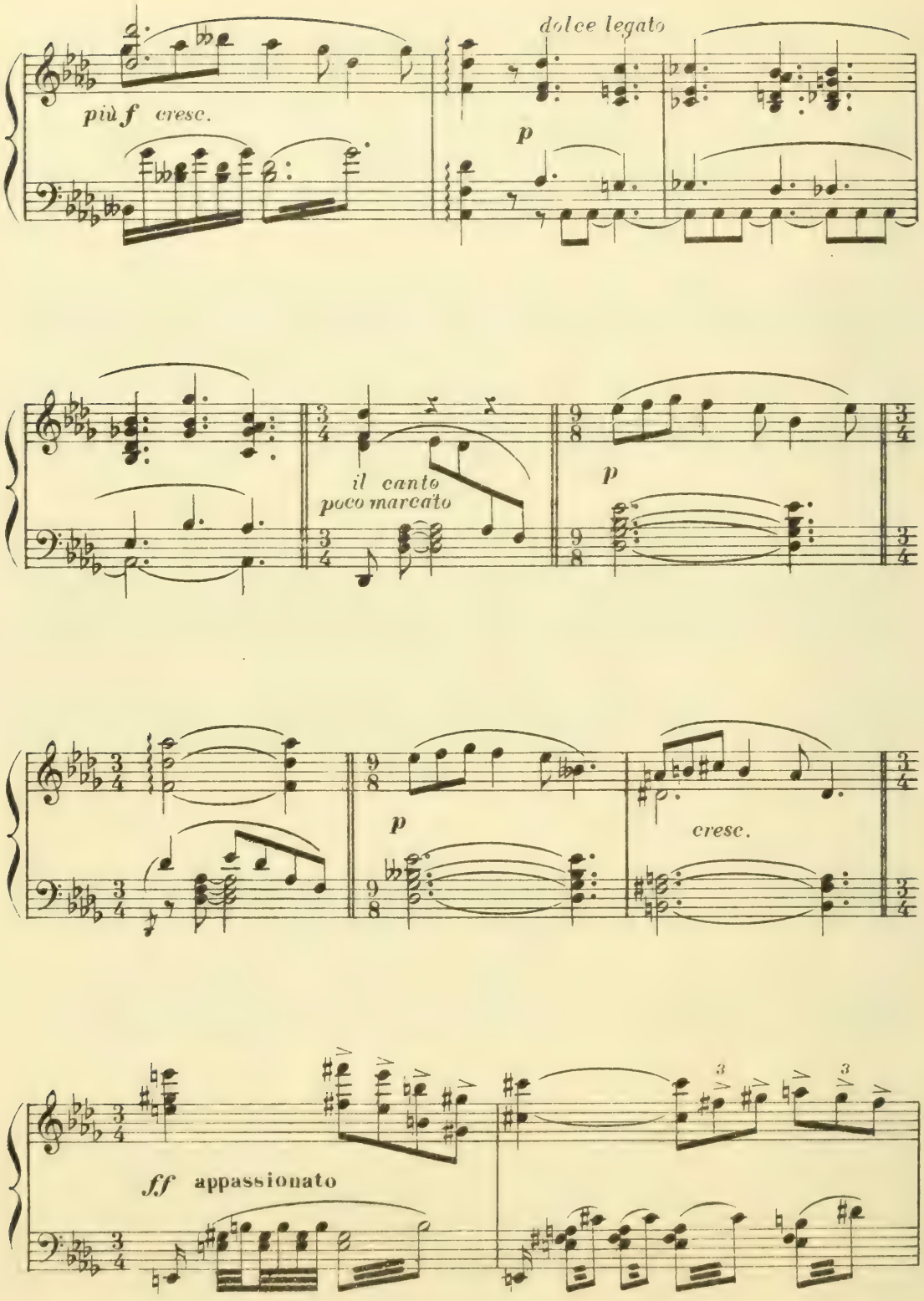
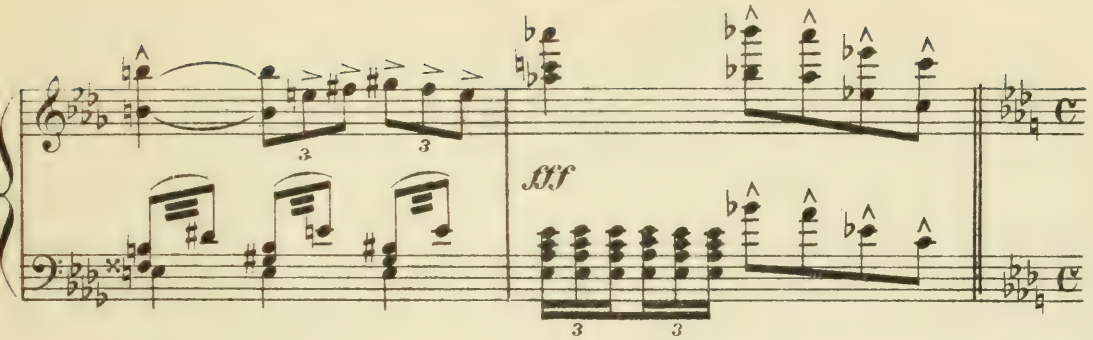
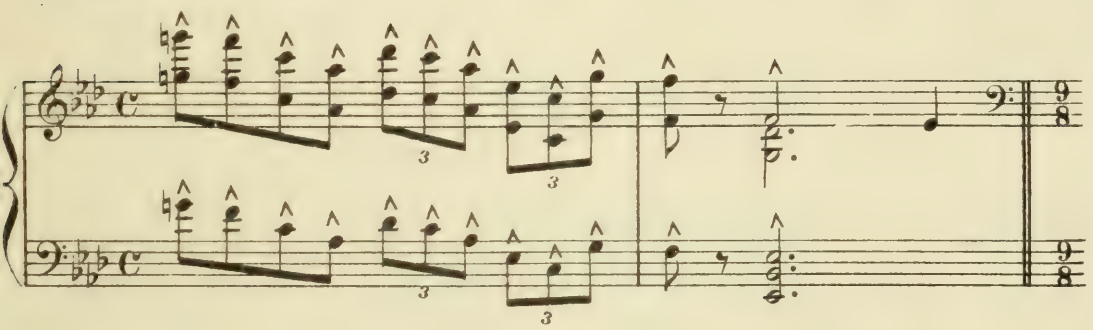
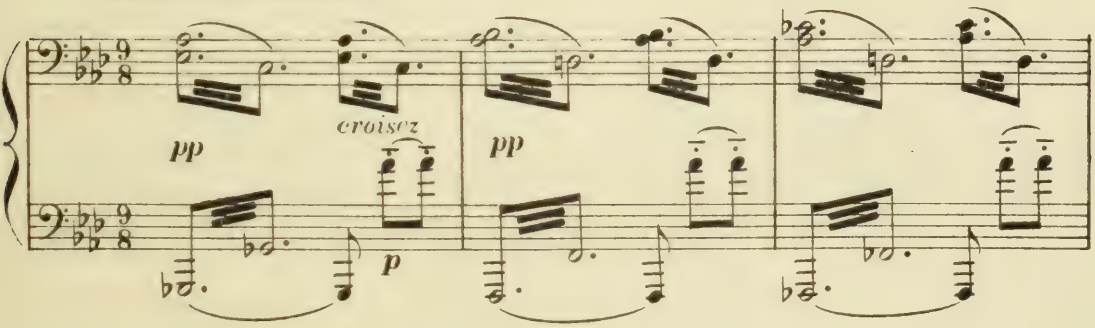
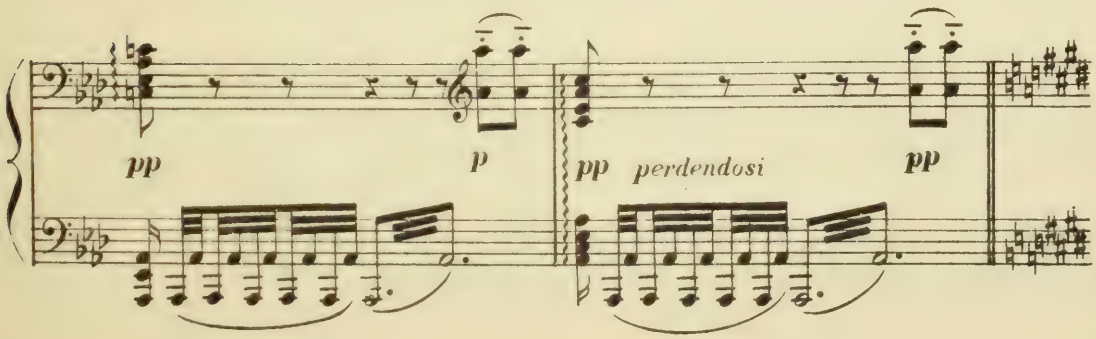
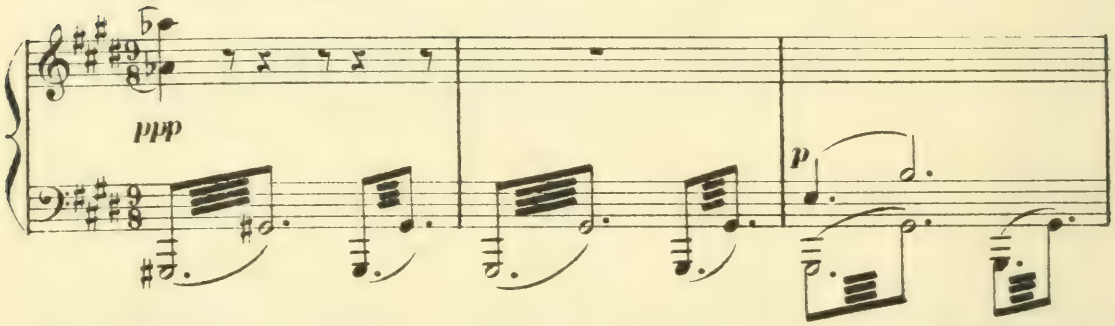

p
dolce e espressivo
p
poco cresc.

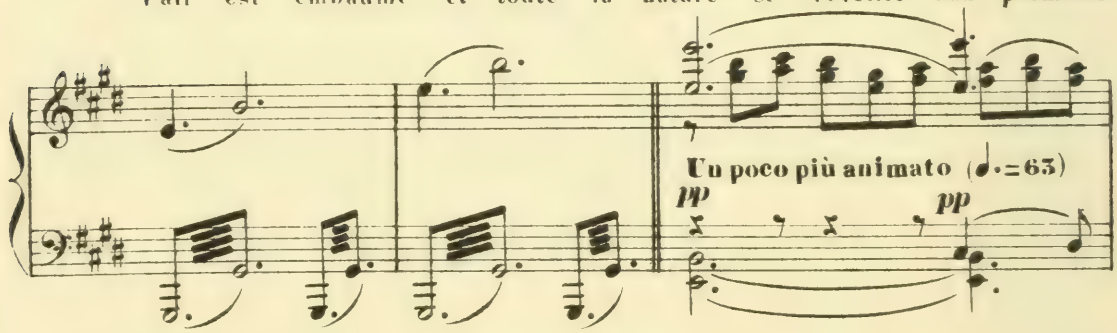

più f cresc.
dolce legato
p
il canto
poco marcato
p
p
cresc.
ff appassionato

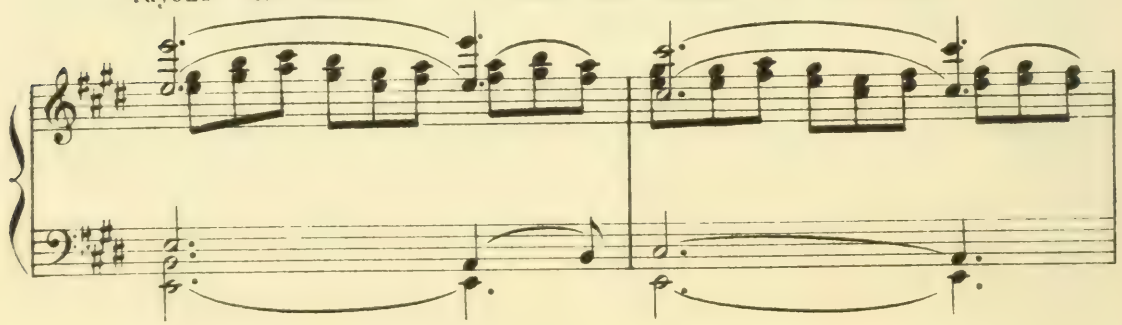
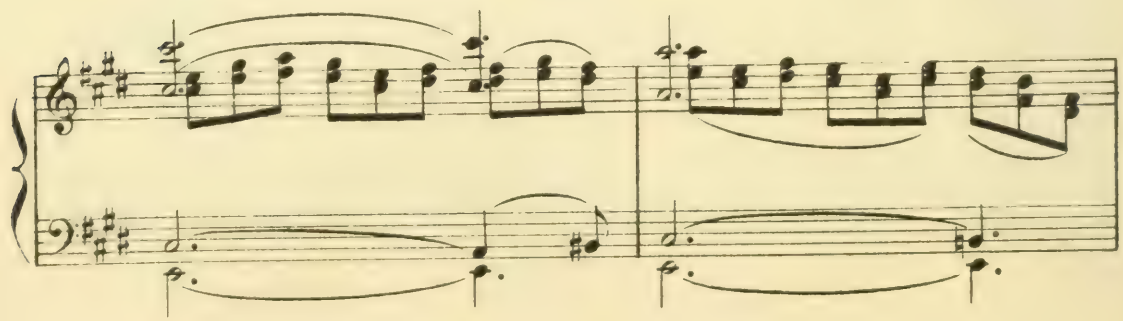
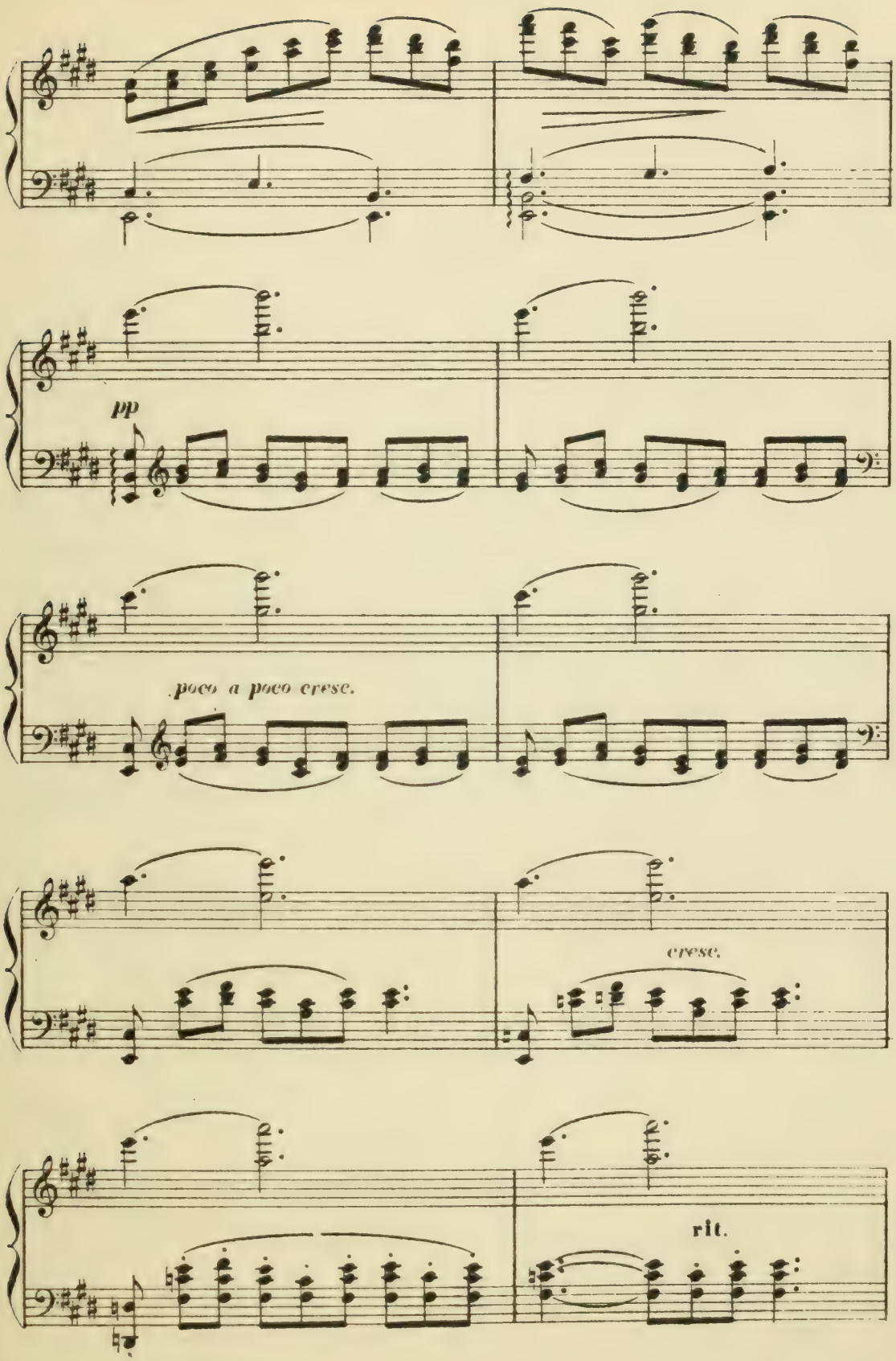
allargando molto

Molto appassionato

Andante sostenuto

DEUXIÈME TABLEAU

Crépuscule du matin

L'istesso tempo

L'aube à peine se lève:

l'air est embaumé et toute la nature se réveille aux premiers

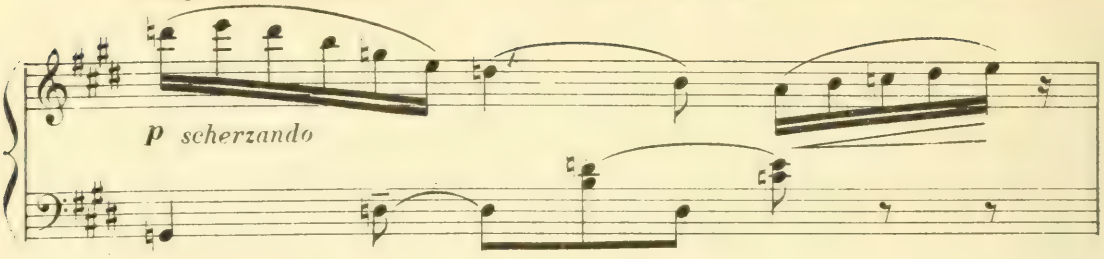
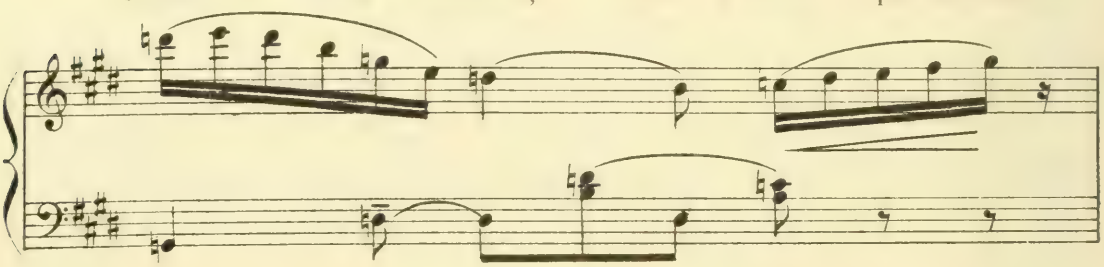
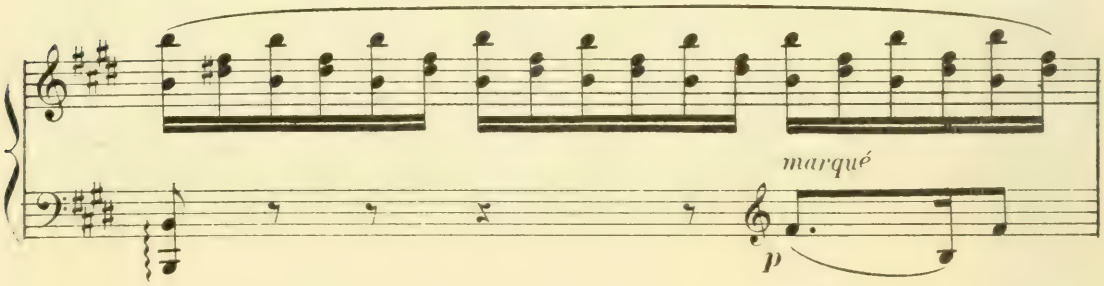
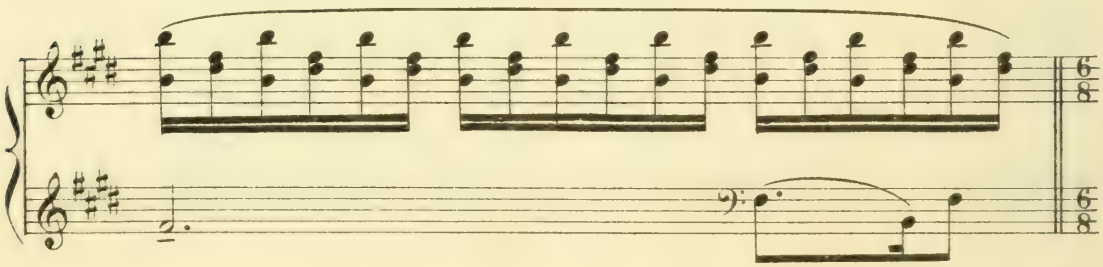


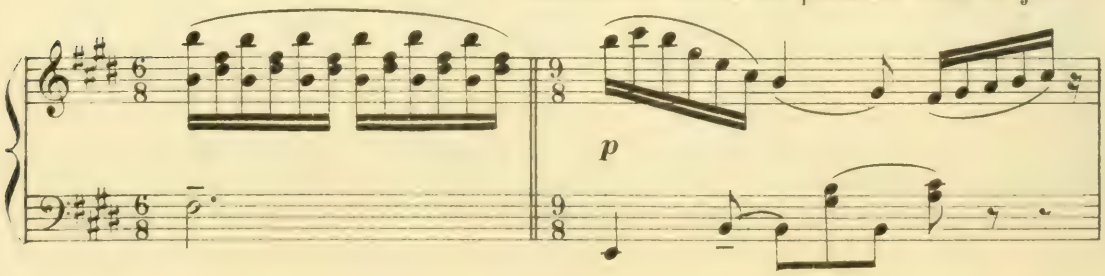
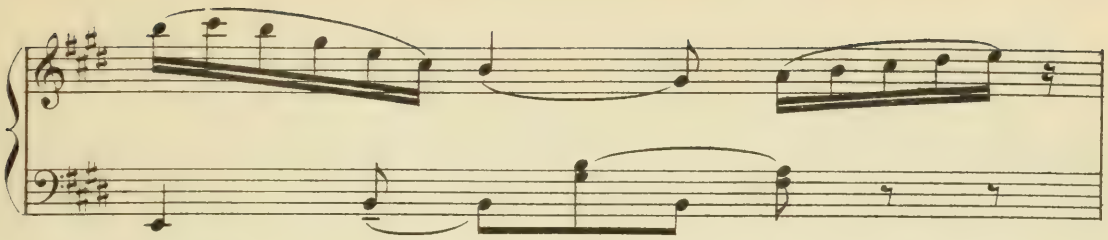
rayons du soleil. Tout est calme et silencieux

pp
poco a poco cresc.
cresc.
rit.

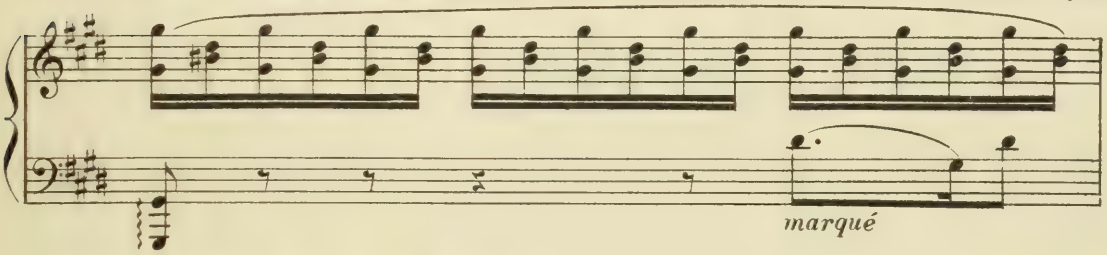
SCÈNE I

Tempo più animato

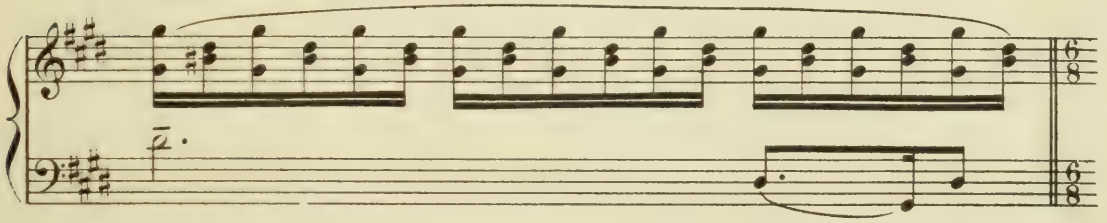
Peu à peu les Bayadères

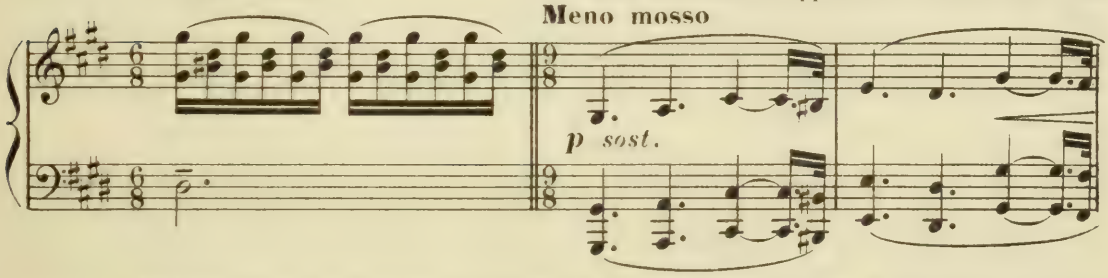
p scherzando

sortent de leurs demeures, Elles s'étirent paresseusement

et passent les mains sur leurs yeux chargés de sommeil !



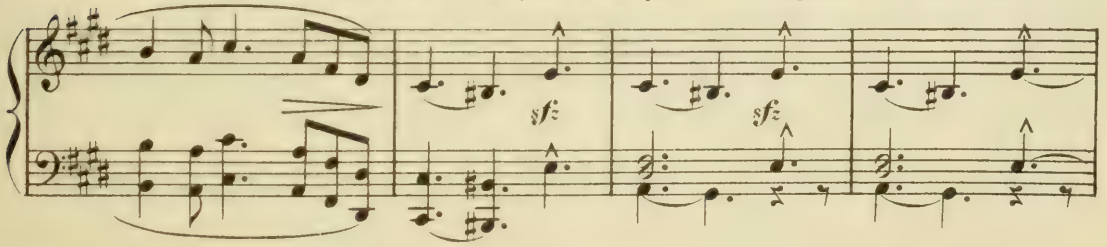
L'horizon se colore des premiers feux du jour.

Leïla cherche Maïmouna parmi ses compagnes et ne la voyant pas,

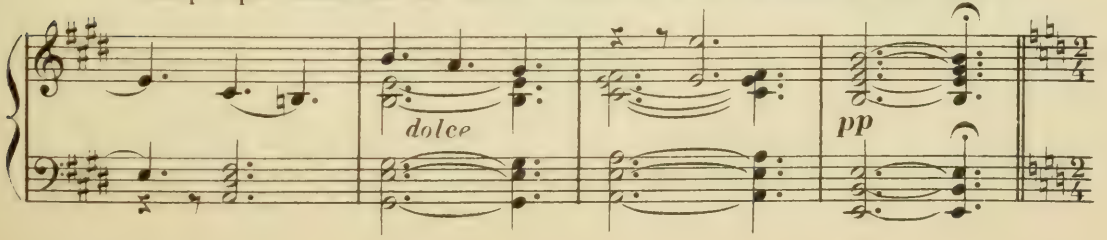
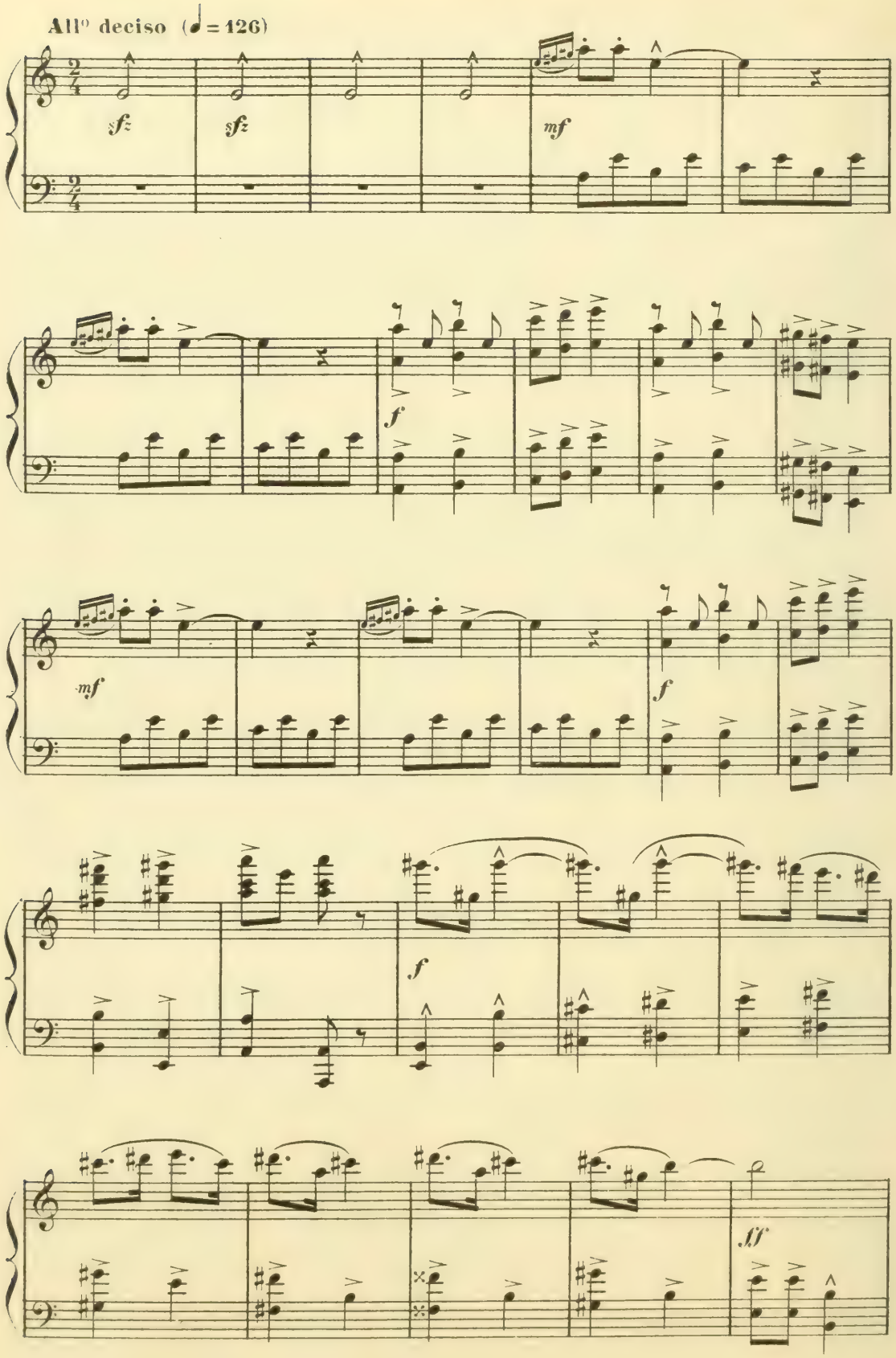
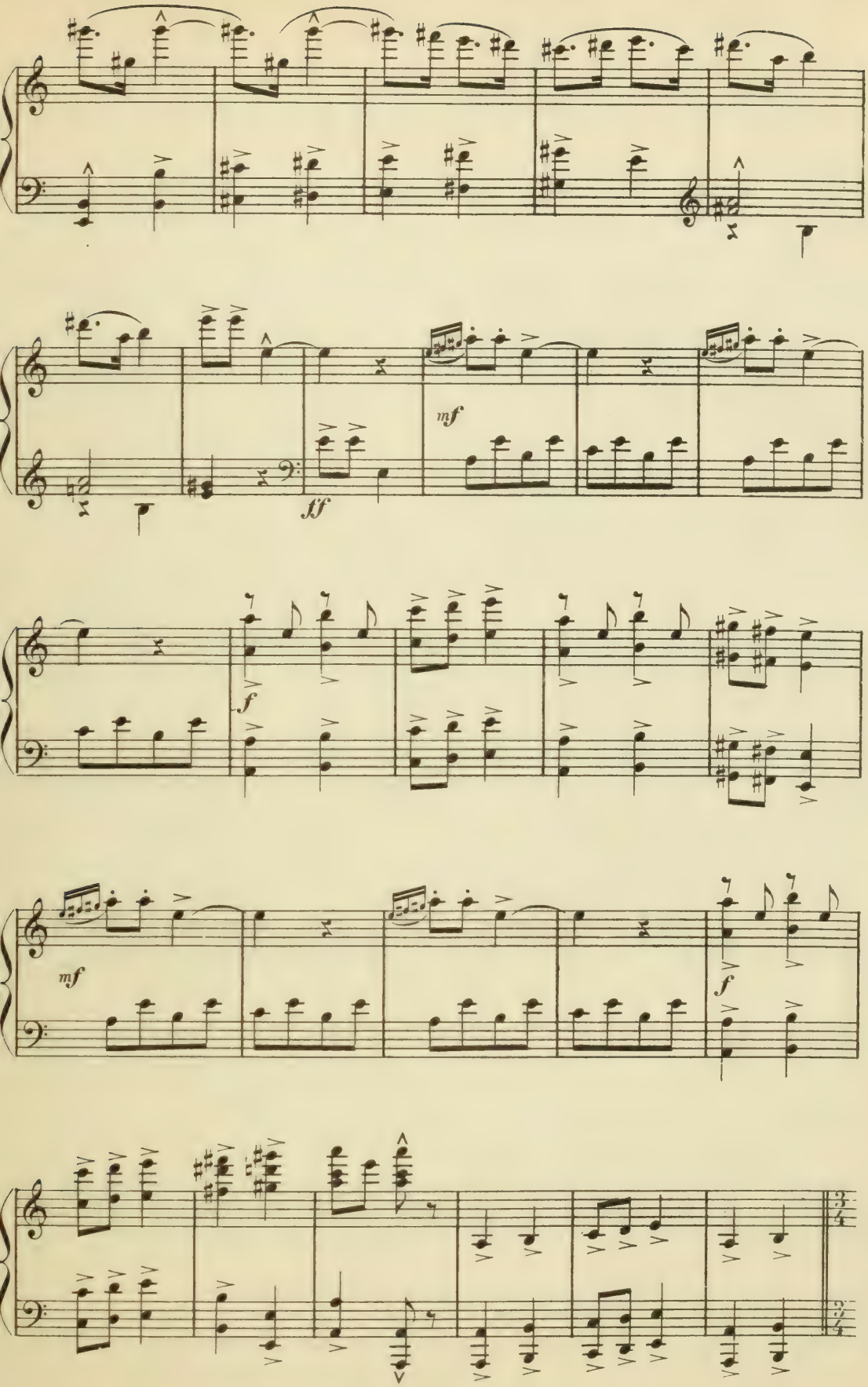


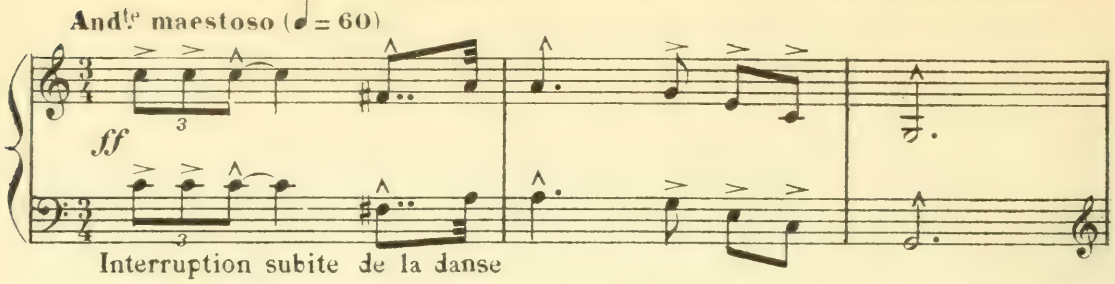
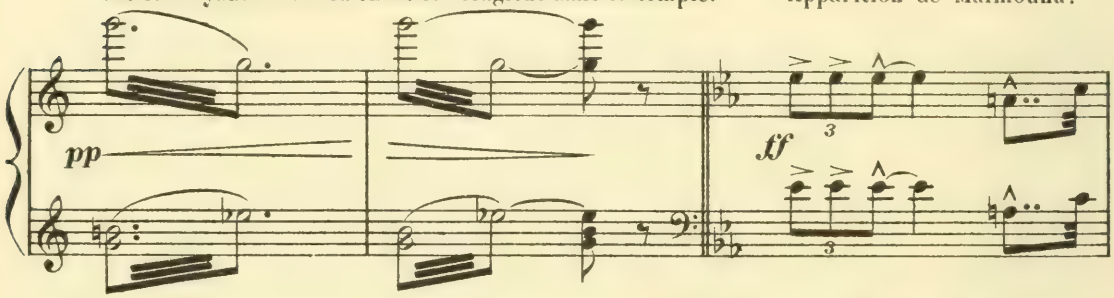
s'approche du petit pavillon.

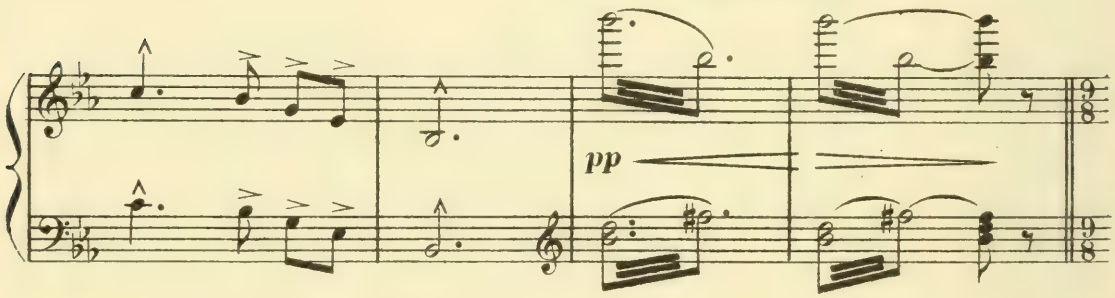


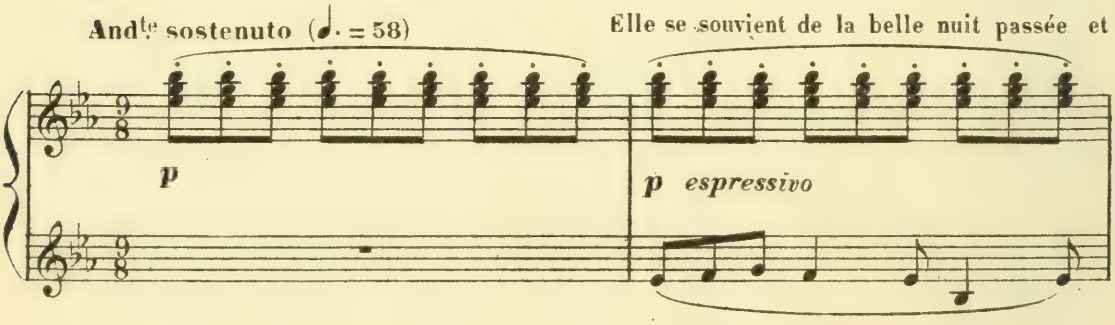
Elle écoute Nul bruit ne frappe son oreille. Sur les

instances des bayadères, elle pousse la porte et regarde à l'intérieur, elle

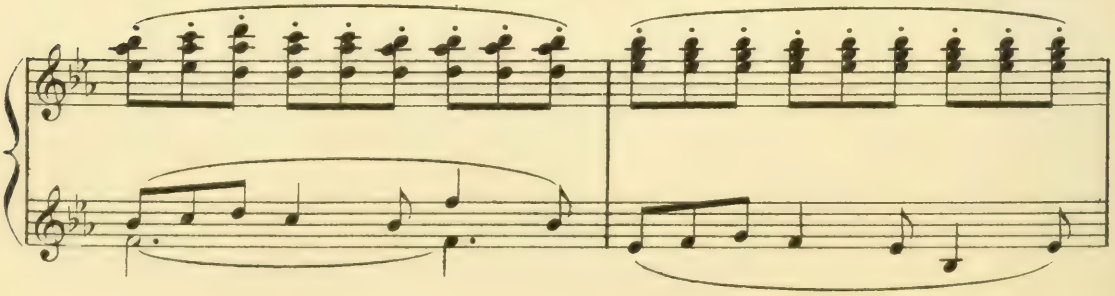


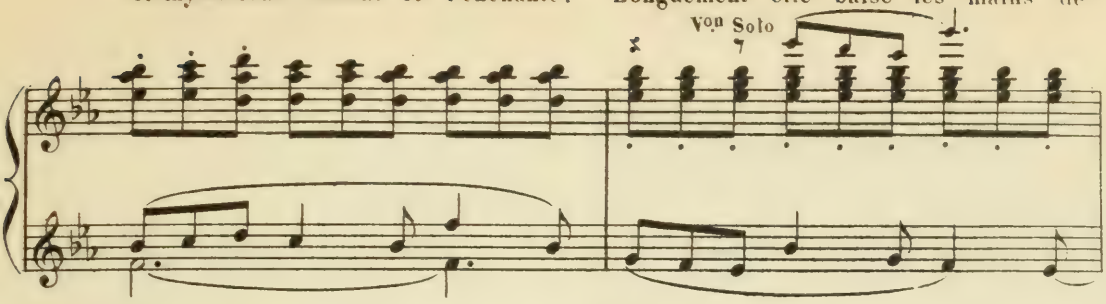
indique que Maïmouna est encore endormie dans les bras de son amant.

DANSE DES BAYADÈRES


mf
ff
mf
f
mf
f

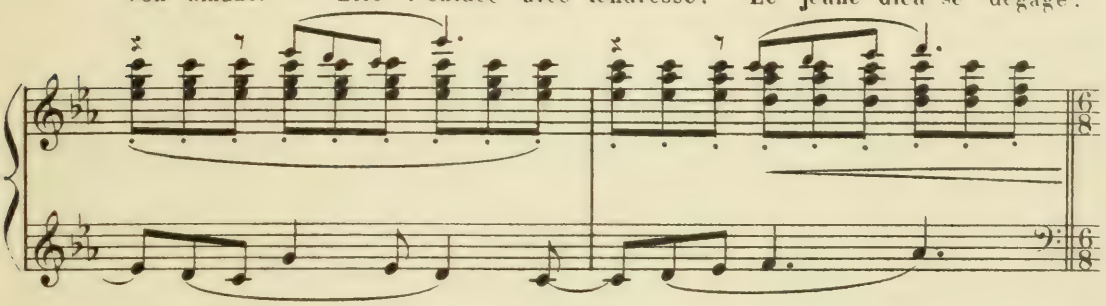
La porte du pavillon s'ouvre. Paraît le dieu superbe, éclatant de beauté et de jeunesse. À sa

vue les bayadères s'enfuient et se réfugient dans le temple. Apparition de Maïmouna.

Le jour est complètement venu, le soleil embrase tout de ses feux!

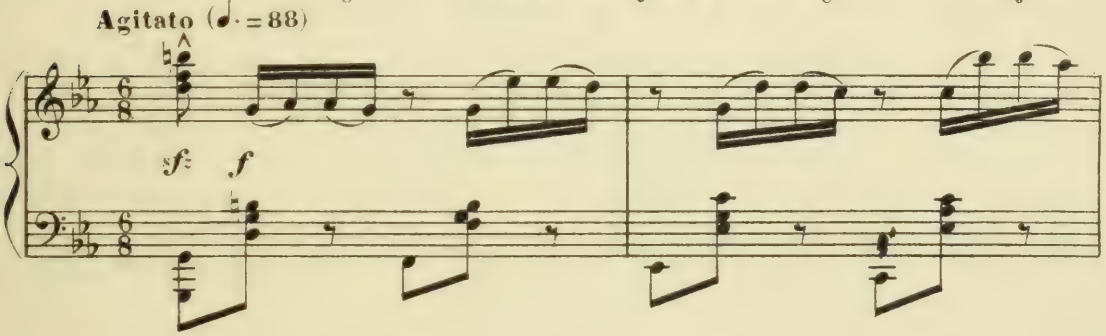


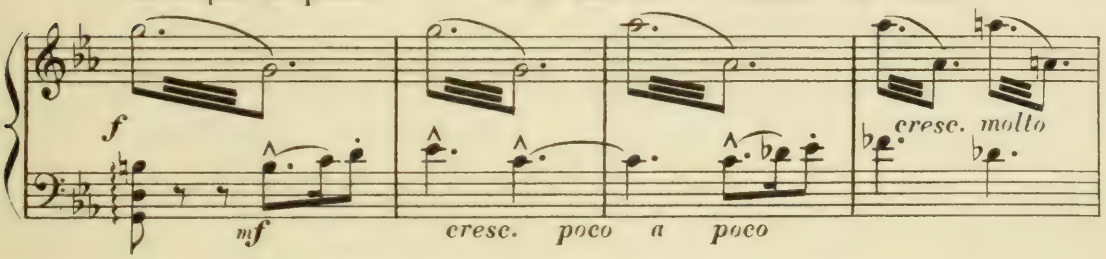


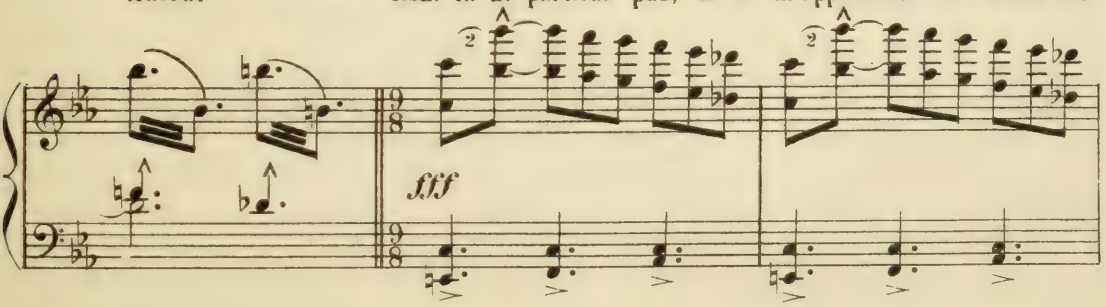
songe longuement aux doux transports de la veille dont le langage inconnu

et mystérieux l'ément et l'enchante. Longuement elle baise les mains de

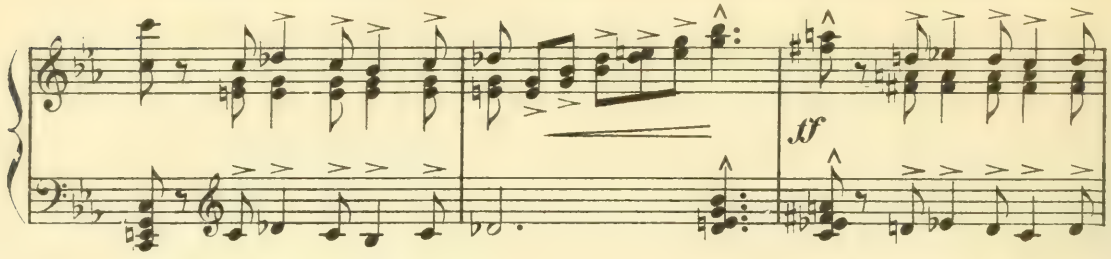
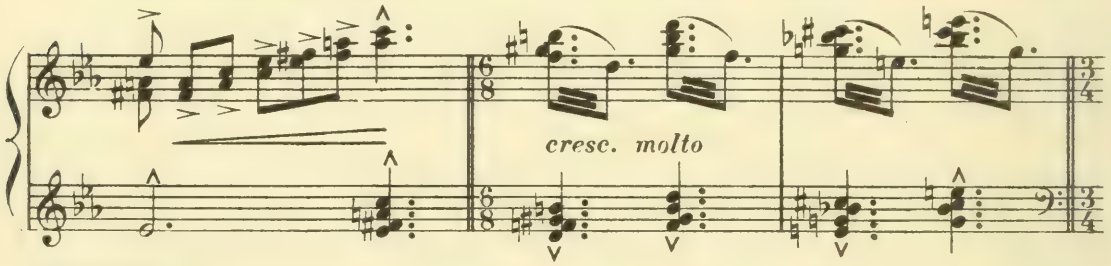


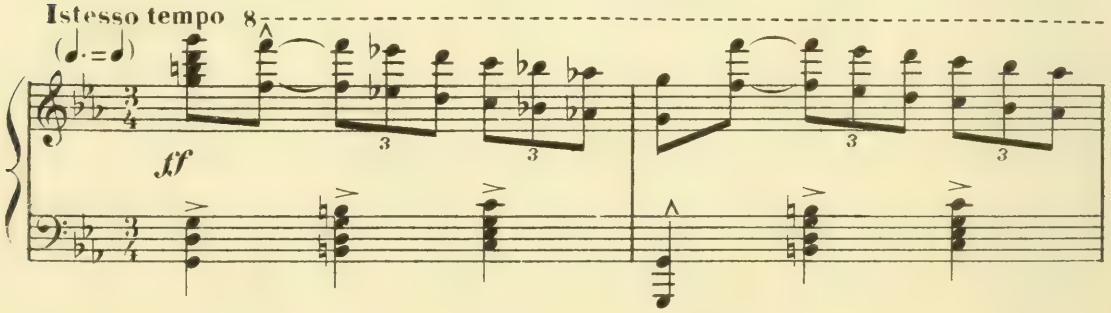
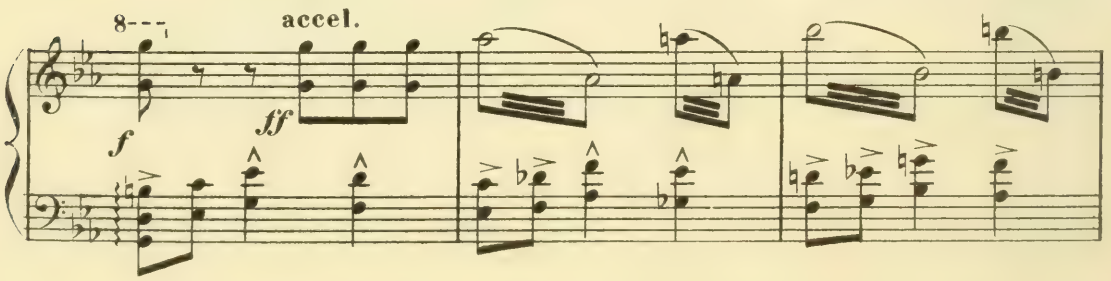
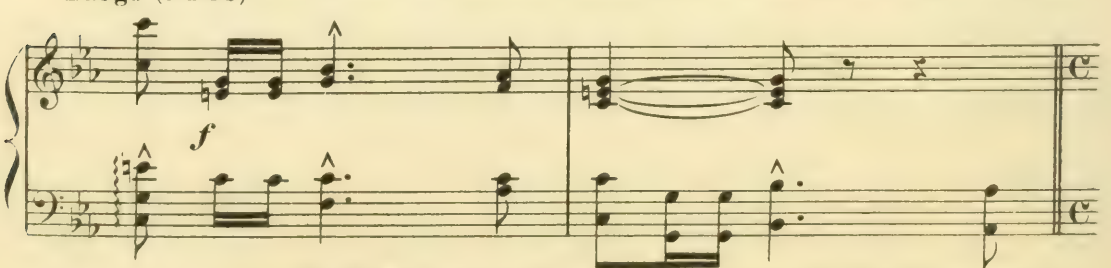
son amant. Elle l'enlace avec tendresse. Le jeune dieu se dégage.

Il veut s'éloigner. Maïmouna se jette à ses genoux, le conjure



de ne pas la quitter. (LE DIEU) Il le faut.... Encore un baiser

Adieu. (MAÏMOUNA) Non! tu ne partiras pas, ta vie m'appartient. Oh! reste vois



mes soupirs et mes larmes (LE DIEU) Ni prières ni larmes ne sauraient me fléchir. Adieu!

(MAÏMOUNA) Arrête! ou prends garde à toi! (LE DIEU) Tes menaces ont encore moins de pouvoir sur moi!

(MAÏMOUNA) Soit pars! Mais je m'attache à tes pas!

Istesso tempo

(LE DIEU) Je te le défends! (MAÏMOUNA) Je brave ta défense!

(LE DIEU) Largo (♩=63) Laisse ma destinée s'accomplir, me retenir plus longtemps c'est

Depuis un moment l'horizon est couvert d'épais nuages.

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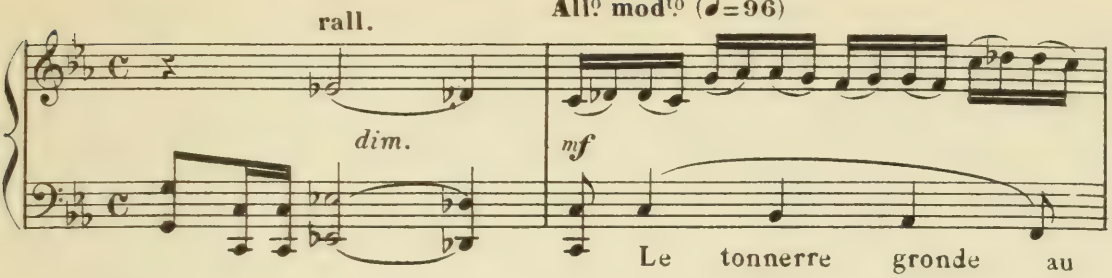
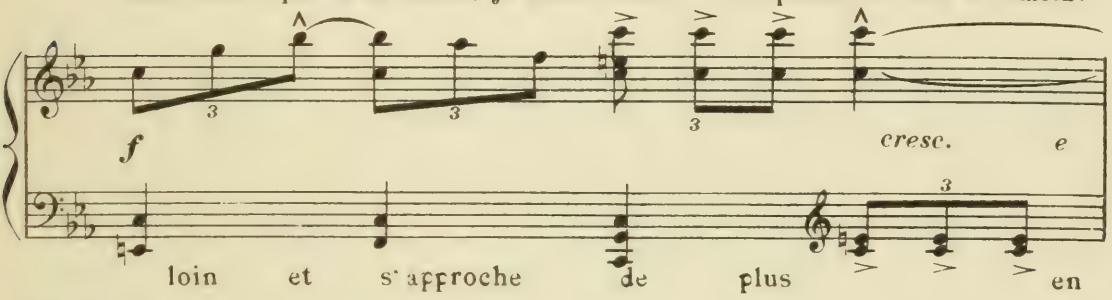
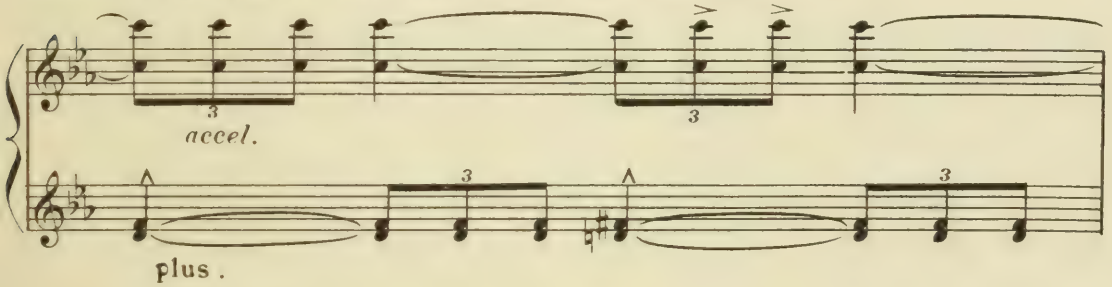
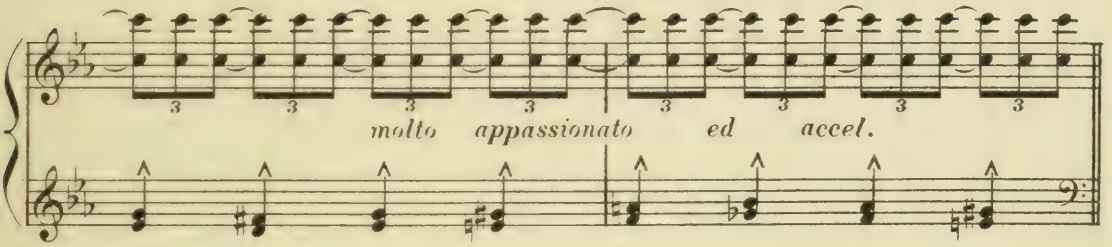
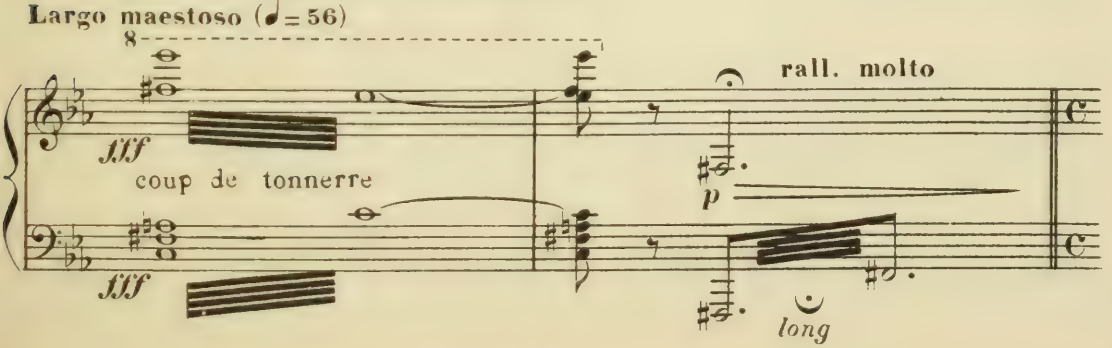
être la cause involontaire de ma mort ! (MAÏMOUNA) Tu veux m' effrayer



Mais sache que si tu meurs, je meurs aussi. J'en prends le ciel à témoin !

(LE DIEU) Tu outrages le ciel en prononçant de telles paroles,

(MAÏMOUNA) Je défie le ciel de nous séparer .

Le jeune dieu tombe foudroyé .

SCÈNE III

All^o mod^to (♩= 80)

mf *cresc. poco a* *poco* *f* *cresc.*

On s'empresse autour du jeune dieu! Le Grand Prêtre fait d'innutiles efforts pour le

ff

rappeler à la vie. Terreur des bayadères. Désespoir de Maïmouna.

f

Elle se jette sur le corps de son amant, elle l'étreint!

ff *f*

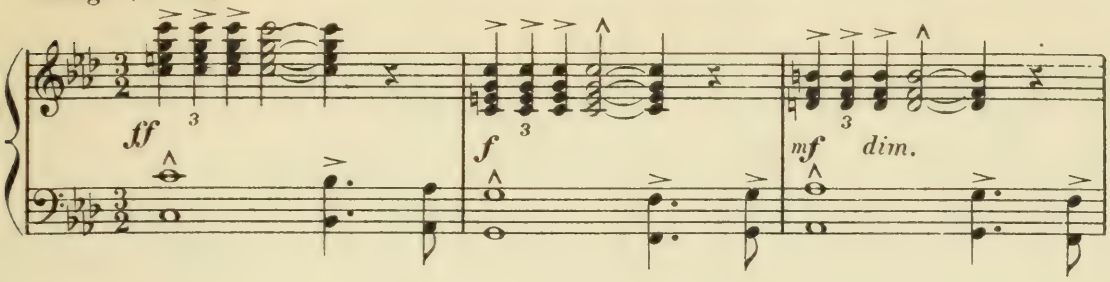
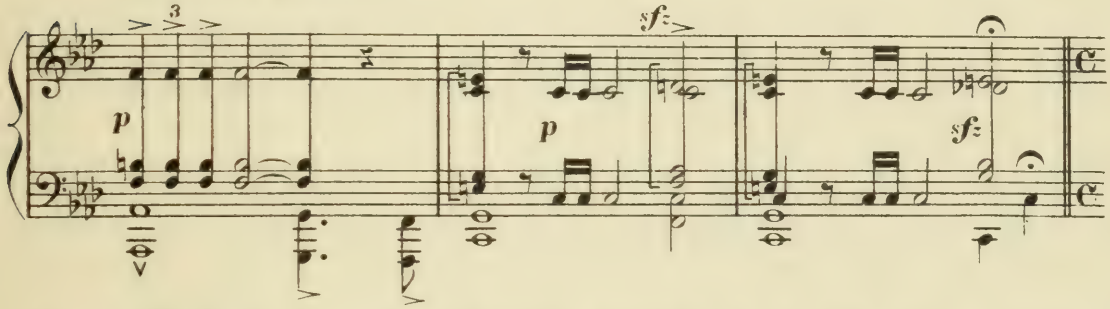
On emporte le cadavre dans le temple pendant que

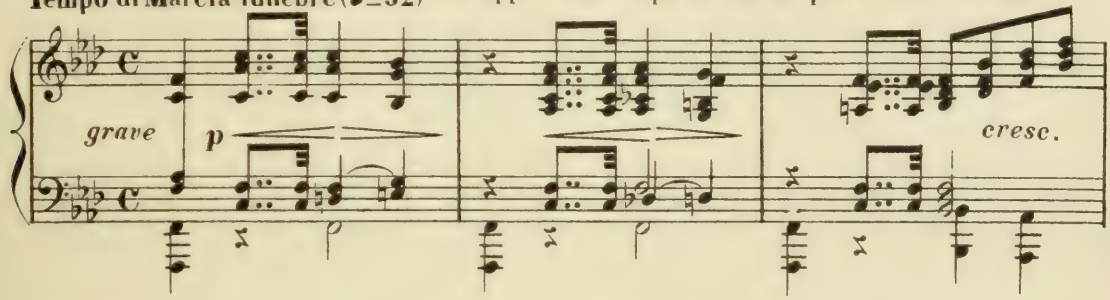
ff

Leïla et d'autres bayadères entraînent Maïmouna à moitié évanouïe dans le pavillon.

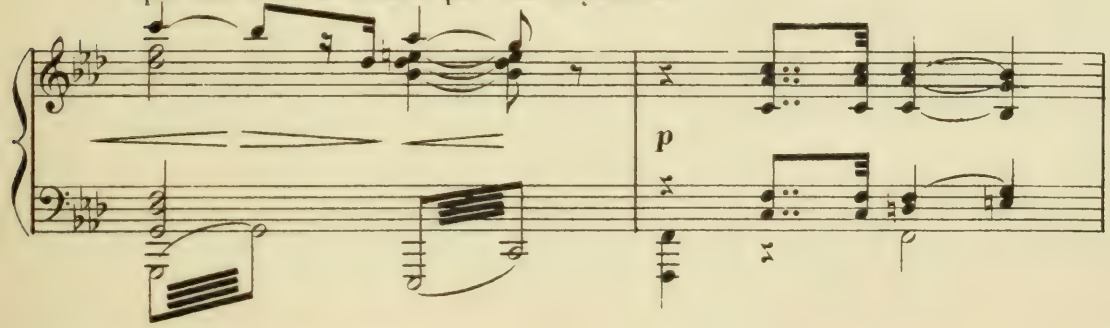
molto accel.

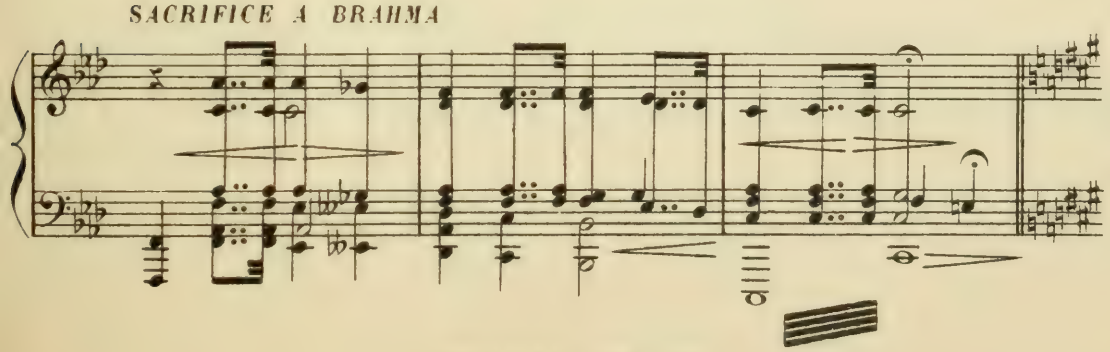
Des serviteurs du temple dressent au milieu de la scène le bûcher destiné

Largo (𝅗𝅥 = 56)

à brûler le cadavre.

Tempo di Marcia funebre (𝅗𝅥 = 52) On apporte le corps et on le place sur le bûcher

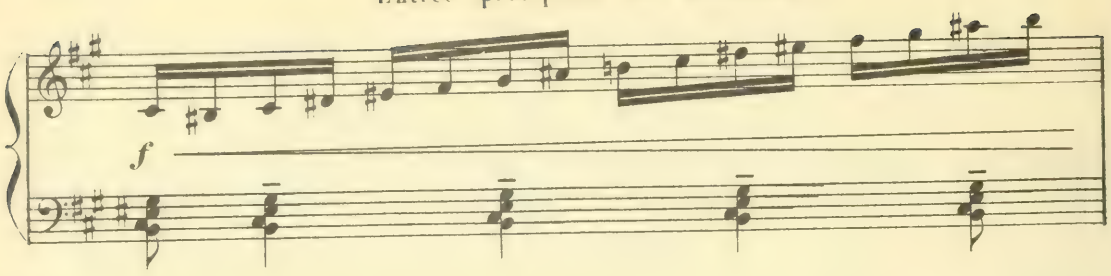


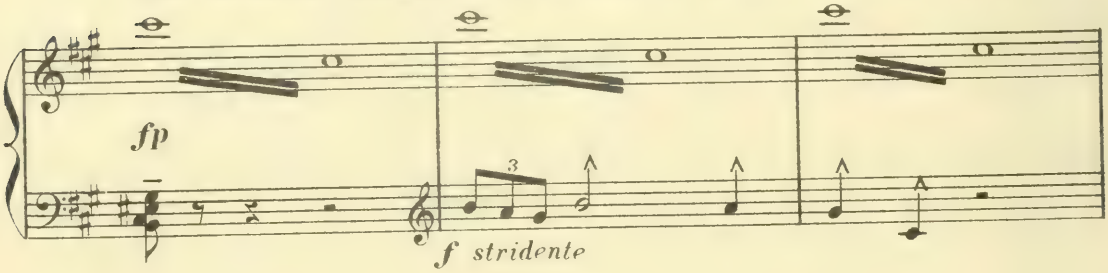
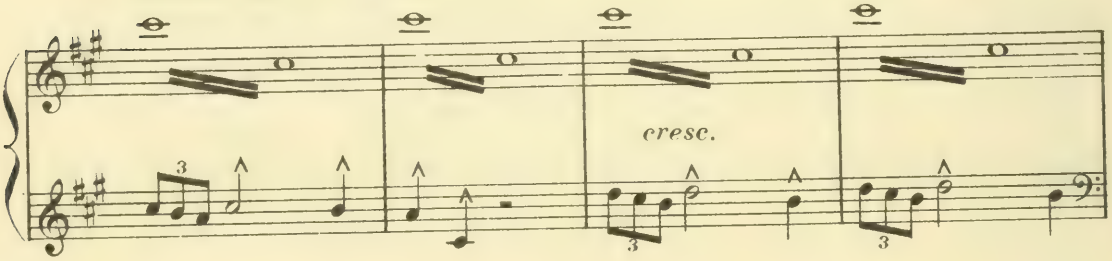
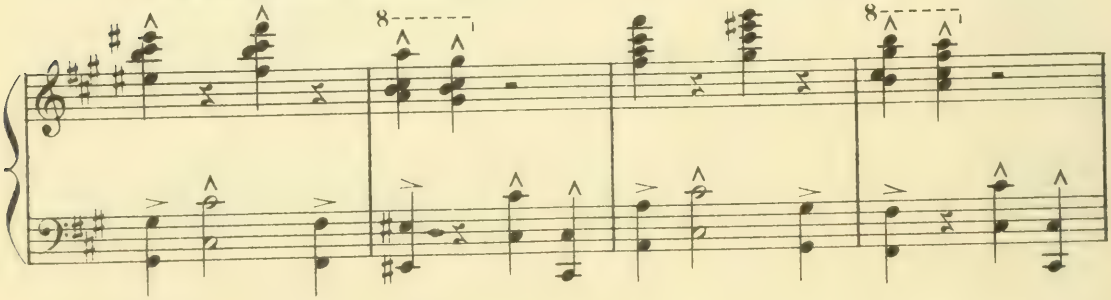
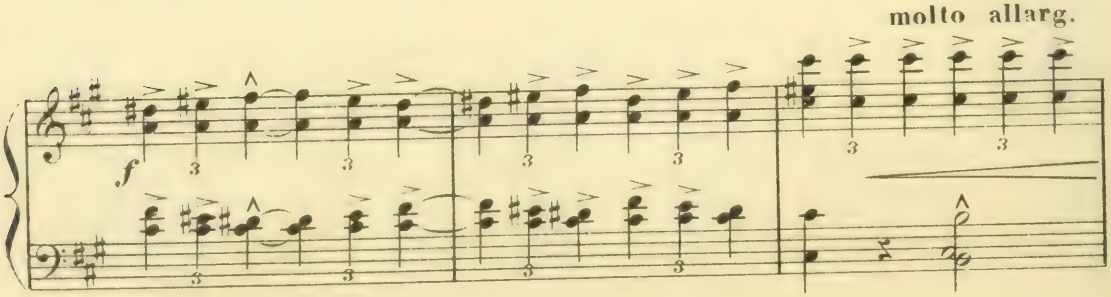
qui est orné de fleurs par les bayadères.



SACRIFICE A BRAHMA

Scène V

Entrée précipitée de Maïmouna



folle de douleur elle supplie les Brahmes de la laisser partager la dernière

couche de son amant.

mais les Prêtres s'y opposent.

molto allarg.

Les prières se mêlent

Tempo di Marcia funebre (♩. = 52)

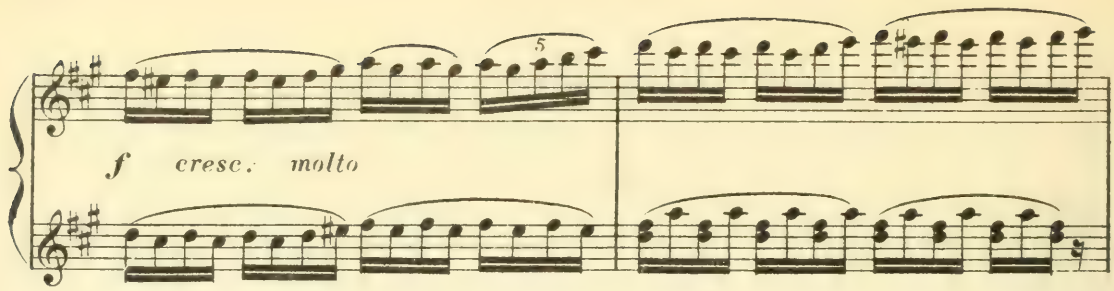
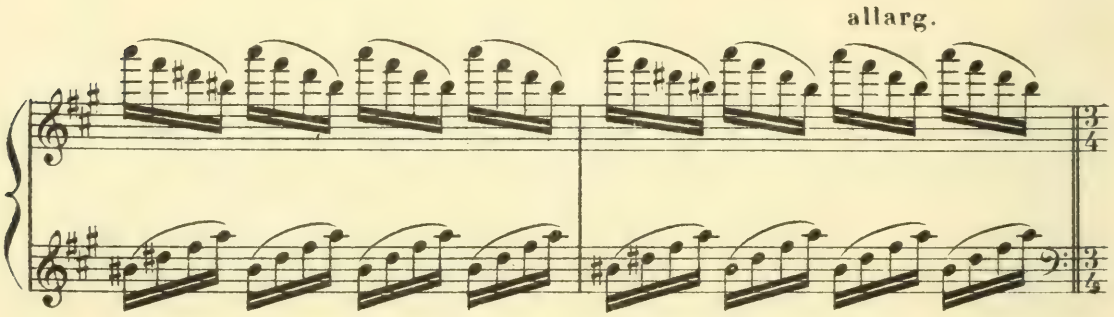
fff

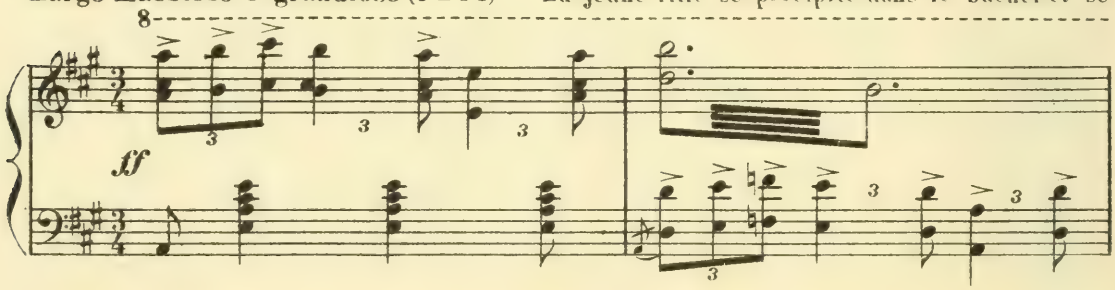
aux danses sacrées.

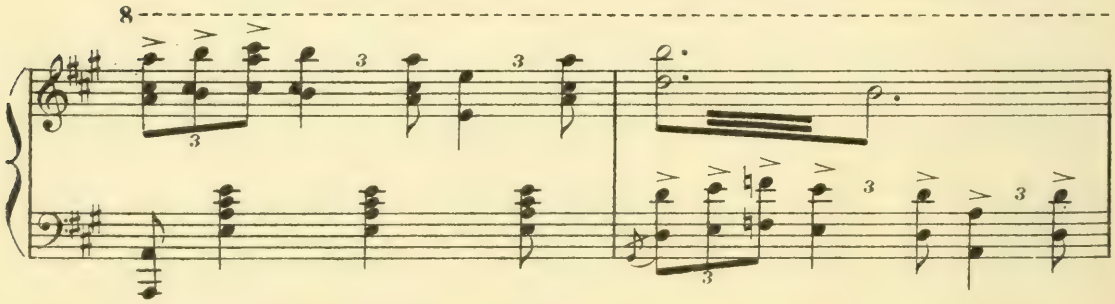
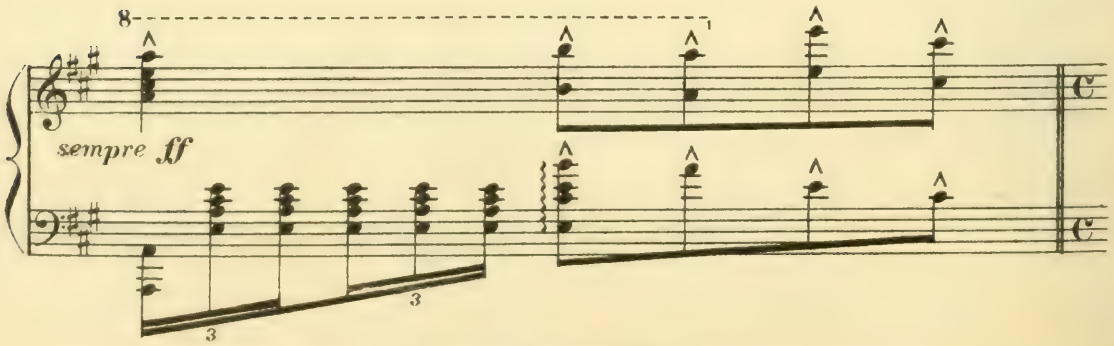
sf

Le Grand Prêtre donne l'ordre d'allumer le bûcher.

Allº mosso Le bûcher s'allume

ff

Largo maestoso e grandioso (♩=54) La jeune fille se précipite dans le bûcher et se



laisse tomber à côté de son amant. Les flammes les entourent.

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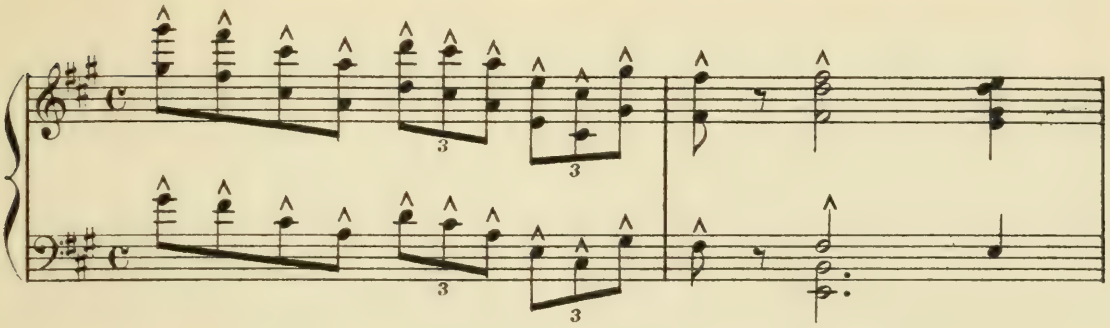
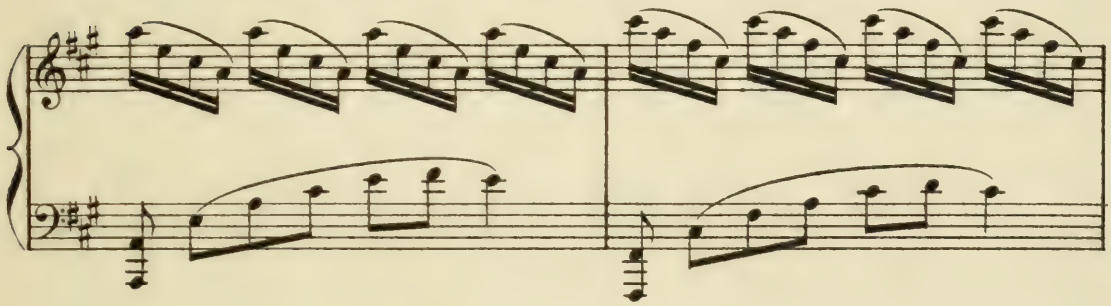
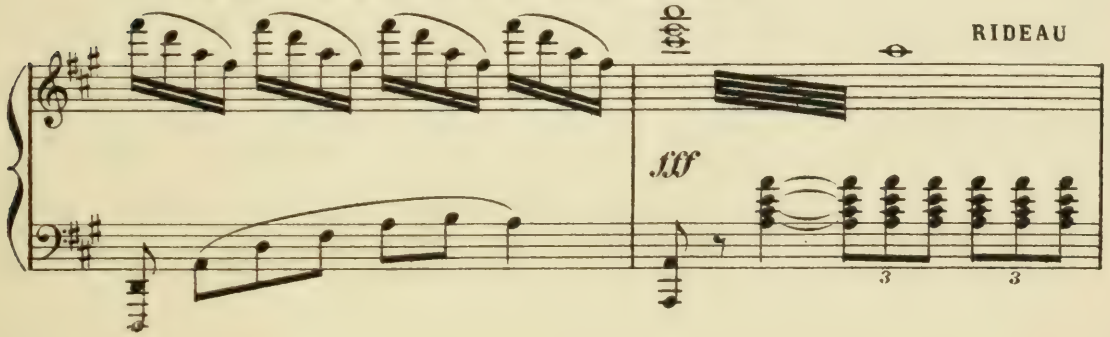
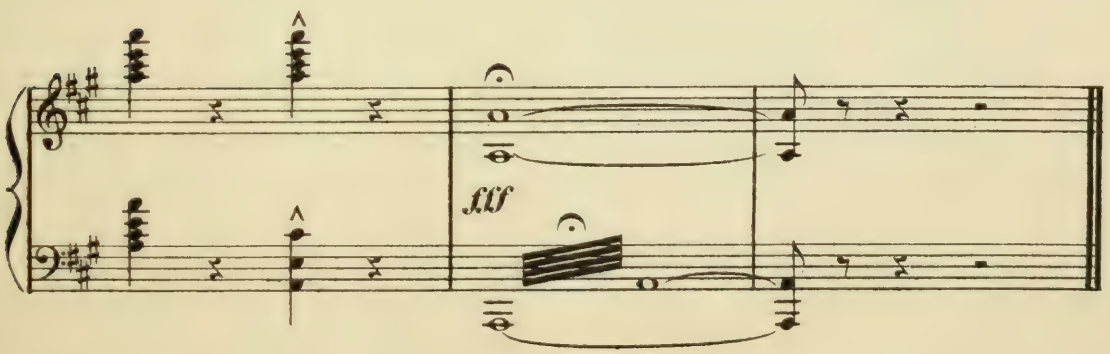
APOTHÉOSE

Le dieu se lève, prend l'amante dans ses bras et lui dit qu'il n'a simulé la

mort que pour éprouver son cœur. Ils montent ravis et radieux vers les

sphères éternelles sur l'aile de l'Amour triomphant.

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Béon, Alexandre
[Maïmouna; arr.]
Maïmouna

Music

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